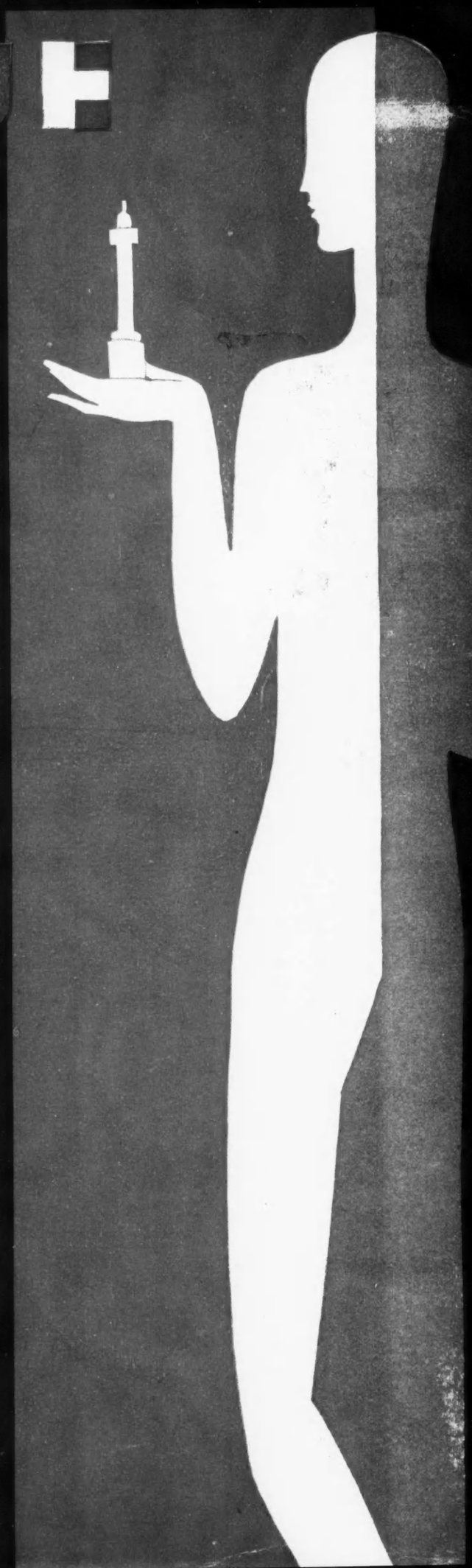
VOGUE



PARIS FASHIONS

APRIL 13 · 1929

PRICE · 35 CENTS

PUBLISHED FORTNIGHTLY
The CONDÉ NAST
PUBLICATIONS Inc

©

FORTY-FIVE minutes from London . . . the great plane brings Lady Janice Comstock* and her father, third Earl of Comstock, to Le Touquet for a week of sunshine and sports. This is a brilliant addition to Le Touquet society, for Lady Janice is not only an unusual tennis player, golfer and bridge player, but is possessor of that delicate rose-like skin that makes England famed for its beautiful women. ⚜ ⚜ Yardley's Old English Lavender Soap has cared for Lady Janice's complexion since she can remember. It is a pure, hard-milled toilet soap, soothing, stimulating, fragrant with the perfume of lavender. The use of this fine soap among England's finest families has been a tradition for more than 150 years. ⚜ ⚜ Yardley's sheer face powder protects Lady Janice's complexion from all types of weather. It is soft and light, and carries the same cool, lavender fragrance. England's best, these Yardley products are obtainable anywhere in America. Old English Lavender Soap, "The Luxury Soap of the World," box of three cakes $1, or 35c the cake; "Old English Lavender," in sprinkler bottles from $12 to $1; Face Powder, $1; Compact, $1.25; Talc, 50c; Sachet Tablets, 25c; Shampoo, 15c the cartridge; Bath Salts, $1; Bath Dusting Powder, $1.50. Yardley, 8 New Bond Street, London; 452 Fifth Avenue at Fortieth Street, New York; also Toronto and Paris. **Out of deference to our clientele we have refrained from using actual names.*

Yardley's Old English Lavender Soap

Established 1770

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

DIAMOND JEWELRY

1837 - 1929

Quality Through Generations

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET

NEW YORK

CARON CORP., 389 FIFTH AVE., NEW YORK

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Vol. 73, No. 8
Whole No. 1358

EVENING WRAPS

as they are presented in our collections for Young Matrons and Misses, have more distinction than they have had for many seasons.

Women's and Young Matrons' Wraps . . . . *Second Floor*
Misses' Wraps . . . . . Sizes 12 to 18 . . . . . *Third Floor*

BONWIT TELLER
FIFTH AVENUE AT 38TH STREET
NEW YORK

PHILADELPHIA
PARIS LONDON

DJEDI... Le parfum moderne

A century ago Pierre Francois Pascal Guerlain began to make perfumes in the shadow of the Arc de Triomphe... Today, Gabriel Guerlain, his sons and his grandsons create perfumes for the smart international set who mirror the mode of 1929.

The sweetness of those flower odeurs the Empress Eugenie loved... the sorcery of the Orient that swept Europe with the advent of Jicky . . . a new era heralded in gorgeous Shalimar . . . thus Guerlain, supreme interpreter, poured the soul of each succeeding age into his crystal flacons.

Today and tomorrow... there is DJEDI, le parfum de l'esprit moderne. Disturbing as the new art. Subtle as the restless modern mind. Created by Guerlain for women who are essentially of the period.

GUERLAIN

PARIS • 68 CHAMPS ÉLYSÉES — MONTREAL • 60 CRAIG ST. W. — NEW YORK • 578 MADISON AVE

GUERLAIN PERFUMES ARE BLENDED AND SEALED IN PARIS AND SOLD ONLY IN THE ORIGINAL BOTTLES

You Can't Have Too Many Jackets This Summer!

EMBROIDERED LINEN

Model 285—Embroidered printed linen jacket in indigo blue and white, orange and white, or green and white. Misses' sizes 14x to 20. **17.50**

CHANEL

Model 291—The "Chanel" jacket that had such a success at Palm Beach. Fine homespun flannel imported from France. Dark brown or bright blue. Misses' sizes 14x to 20. **19.50**

TWO COLOR SILK

Model 288—Reversible crepe silk jacket combining royal and chartreuse, brown and yellow, black and white, suntan and white, flesh and white. Misses' sizes 14x to 20. **22.50**

NAVY & NAUTICAL

Model 286—The classic yachting jacket in navy blue flannel, double breasted, with brass buttons on front and sleeves. Misses' sizes 14x to 20. **12.50**

QUILTED CALICO

Model 289—Reversible jacket in old fashioned quilted calico. Stitched edges. Red and yellow, yellow and blue, red and orange. Misses' sizes 14x to 20. **11.50**

LACE OR CHIFFON

Model 287—Lace or chiffon jacket with fluttering scarf, to wear over dinner or dance frocks. Black or blonde lace. Coral, fawn, mint or peach chiffon. Misses' sizes 14x to 20. **19.50**

Buy your little jackets at Best's—Best's jacket fashions were the ones that smart people wore at Palm Beach.

MAIL ORDERS FILLED

Best & Co.

FIFTH AVENUE AT 35TH ST., N. Y.

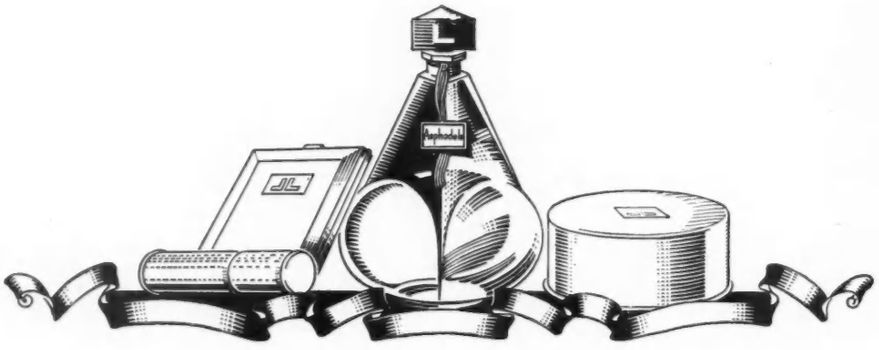
PARIS PALM BEACH LONDON

POLKA DOTS

Model 290—Unlined jacket of Cheney polka dot silks, with rows of stitching. Red and white, green and white, blue and white, white and blue. Misses' sizes 14x to 20. **11.50**

SHE IS LIKE A FLOWER

Delicately she charms the very air with the attar of her loveliness... For her charm is born of many flowers which have received an ethereal immortality from the perfumer's hand... The creations of Lenthéric achieve her ensemble of fragrance! The silvery compact tooled to the semblance of a smart French watch... the silver misted powder boxes upon her dressing table... the bath powder like fragrant thistledown... all reflect truly the Lenthéric odeur which she has chosen as her very own. Thus her entire aura is in fragrant harmony—whether it be the gardenia-sorcery of *Asphodèle*—the luxuriant beauty of *Miracle*, or the vivacity of *Le Pirate*... She moves in a vibrant radiance which transfigures her beauty into that of a living flower



Lenthéric perfumes in their fascinating modern bottles, $5 to $45... face powder, five subtle shades and white, in a silver-starred box which holds *its own matching puff*, $1... lipstick, in three flattering tones, as smartly cased as a trinket of pearl-and-gold, $1.50... the silvery double compact is slim and opens as precisely as the French watch which served as its model, $2.50

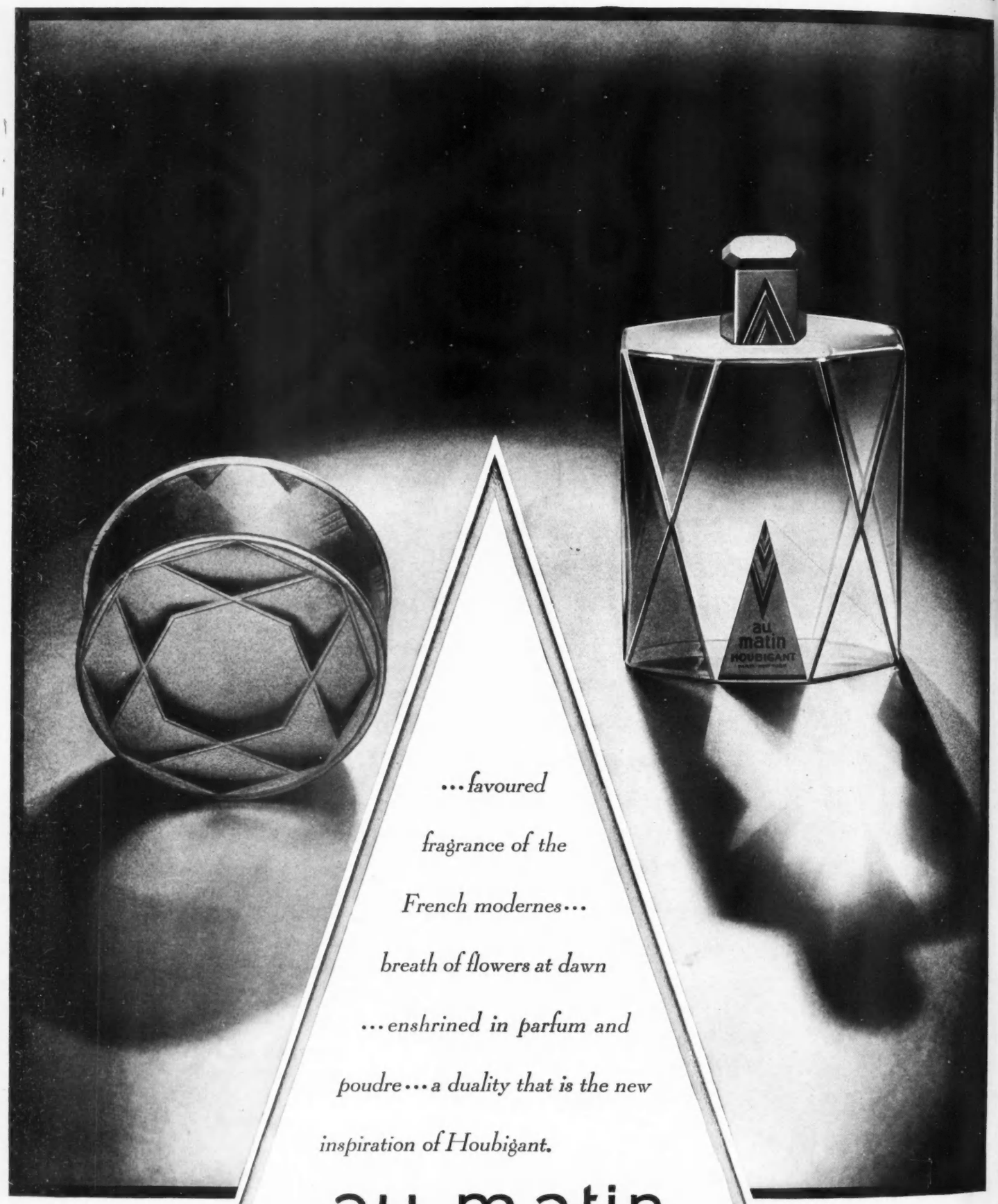
Lenthéric *Paris*

PARFUMS

FIFTH AVENUE AT FIFTY-EIGHTH STREET · NEW YORK

245 RUE SAINT-HONORÉ · PARIS, FRANCE

Footwear
at Its Smartest
Now appearing with tasteful elegance in the exquisite new Altman
FOOTWEAR SALON
SECOND FLOOR
B. ALTMAN & CO.
FIFTH AVENUE, NEW YORK



...favoured

fragrance of the

French modernes...

breath of flowers at dawn

...enshrined in parfum and

poudre...a duality that is the new

inspiration of Houbigant.

au matin

HOUBIGANT

PARIS

lord & taylor
FIFTH AVENUE NEW YORK

The Heroine in "After Dark" (1868)—now playing in the Rialto Theatre, Hoboken—says,

"I DARE SAY, You Know Moliere and Dante Better Than I Know Lord & Taylor"

Thanks for the ad, as F. P. A. would say. We wonder, however, if all Gothamites know . . .

ABOUT the Bride's Own Shop, with its special staff of consultants, Third Floor.

ABOUT the Little Salon, with its Paris originals and special order services in hats and gowns.

ABOUT our Man's Shop, reached by Express Elevators, where a man can outfit himself completely on one floor.

ABOUT our free "Ask Mr. Foster" travel service on the Tenth Floor.

ABOUT the Budget Interiors, on the Sixth Floor, changed four times a year.

ABOUT the Modern Rooms on the Seventh Floor, decorated in furniture of contemporary design.

ABOUT the 18th Century maisonette on the Seventh Floor, furnished in authentic Antiques and Reproductions.

ABOUT our Antique Department occupying the Entire Eighth Floor.

About the Linen Room . . . our pedigreed antique jewelry . . . the Blouse Shop . . . our Moderate Priced Dress and Coats Shops . . . the Young People's Store . . . the Luggage Shop . . . the Chintz Shop . . . the Decorating Department . . . and the innumerable other departments and services that make Lord & Taylor not a department store—but an institution.

"What shoes are you taking, Madame?"
"All of them, Marie. I bought each pair for a particular costume—the whole thing would go to pieces without the shoes."

"All of your friends are taking up careers. You're just the woman we need—Such an eye for colour! Your shoes, for example."
"But credit for your very first example really belongs to the VICI people—it's they who have the eye for colour."
"But you knew enough to take advantage of it. That's what we want—a woman in touch with the times."

VICI kid

REG. U.S. PAT. OFF.

MADE ONLY BY ROBT. H. FOERDERER INC. PHILADELPHIA

ROBERT H. FOERDERER, INC., PHILADELPHIA
Selling Agents: Lucius Beebe & Sons, Inc., Boston

....Bedell has chosen for Vogue readers and Vogue admirers these

Beautiful Spring Coats

$39.50

Once in a great while only is it possible for you to secure such excellent coats as these at such a price as Bedell has provided.

• • •

...Sylvia cloth fabrics—smartly furred—style adaptations from the late Parisian motifs for the correctly groomed woman.

• • •

...You will encounter a pleasing variety of styles in the Bedell Shop of your city or vicinity.

"Style Divorced from Extravagance"

Illustrated are five of the many, many smart models grouped for this price...$39.50

To be purchased at the following Bedell stores:

Boston	New York	Detroit
Bridgeport	Buffalo	Los Angeles
Brooklyn	Cleveland	Milwaukee
	Providence	

BEDELL

To be purchased at the following Bedell stores:

Newark	Chicago	St. Louis
Oakland, Cal.	Pittsburgh	Syracuse
Philadelphia	Portland, Ore.	Worcester
	Rochester	

Advance Modes

FURS

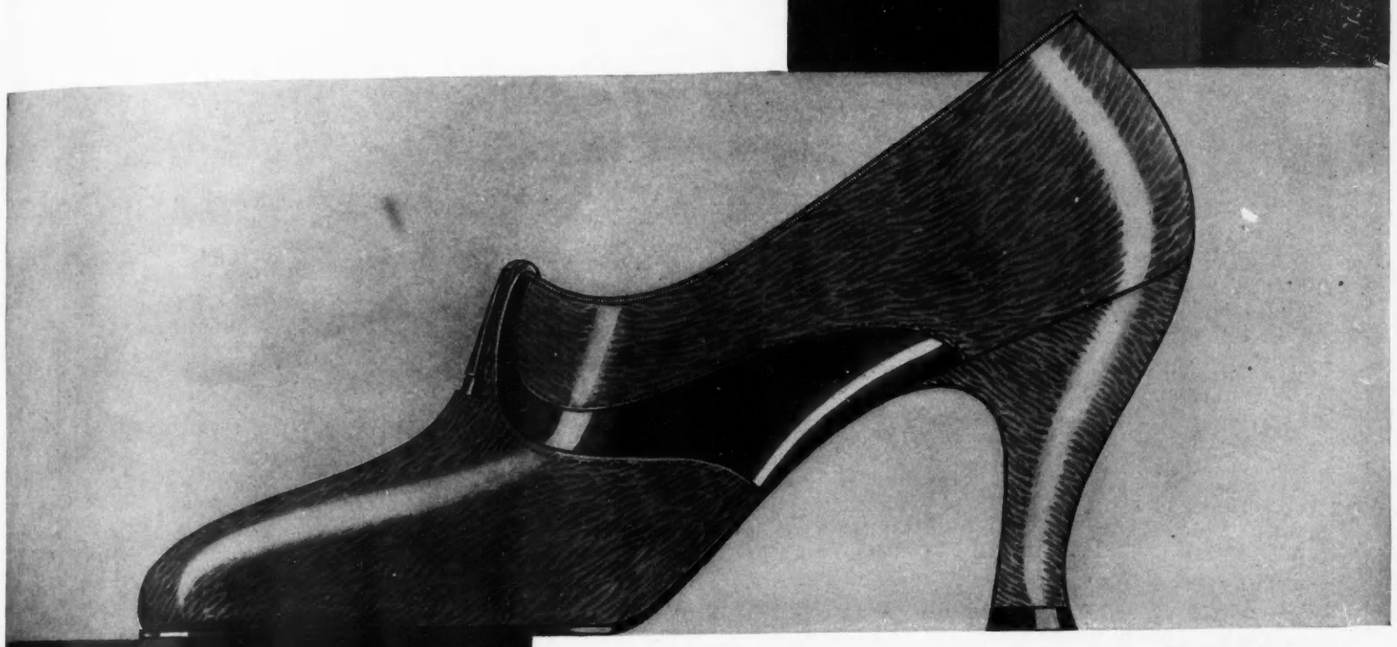
by

GUNTHER

presented in their New Salons

666 FIFTH AVENUE
Near 53rd Street
New York

WALK·OVER



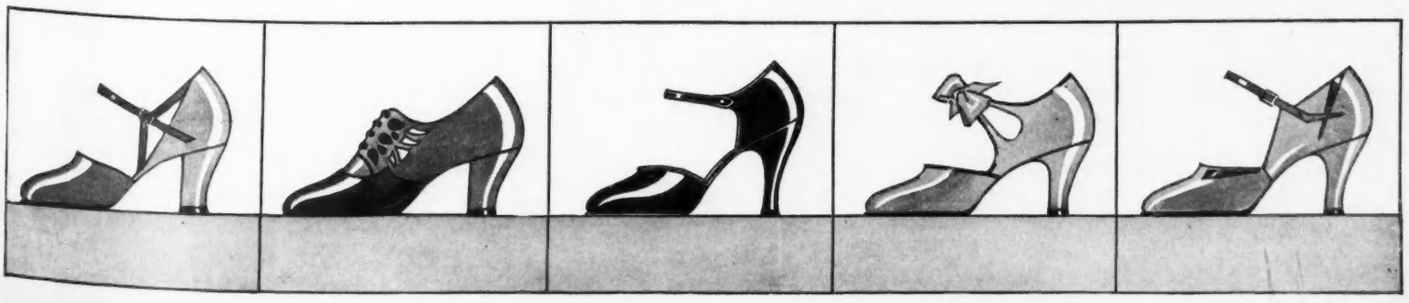
THE DANUBE—*new porcupine calfskin in brown-beige shades. $11.50*

FIFTH AVENUE PRESENTS

WHATEVER is newest, whatever is most desirable—that you will find in the smart footwear sponsored by Walk-Over Fifth Avenue. In leathers, in fabrics, in cut, in line, in trimmings, these shoes not only conform to the mode—they are themselves the vogue. And this is equally true whether you are considering trotteur shoes, sport shoes or the more formal shoes. In all, Walk-Over steps proudly in the lead.

NEW YORK: 510 Fifth Avenue

PARIS: 21 Boulevard des Capucines LONDON: 372 Oxford St., W.



Two adaptations of French imports . . . at left, afternoon coat of soft grey cloth, featuring side fullness and uneven hemline, black caracul collar and cuffs . . . at right, evening coat of Ivory White Velvet with Black Fox trimming. ∾ Special designers and fitters ensure individual chic. ∾ Neckpieces in the favored furs to complete the spring tailleur.

Revillon Frères

FIFTH AVENUE AT 54TH STREET

(IN THEIR NEW BUILDING)

KNOX
HATS
FOR
WOMEN
452 and 711 Fifth Ave., N. Y.

WITH engaging charm, Knox defines Spring chic in a hat of soft felt, light as thistledown. Its becoming brim shadows the cheek, and a narrow band of grosgrain, pertly bowed, slips through worsted spirals. $18.00

Over the counter or ready-to-wear

Now you can have Skinner quality in *all* your better frocks, whether you have them made or buy them ready-to-wear.

Since Civil War times, fashionable dressmakers have used Skinner's Silks and Satins in their loveliest creations, and today Skinner's Crepes and Satin Crepes are the ideal fabrics for Paris modes.

Dress manufacturers have awakened to the value of giving their smarter models the added richness and wearing quality of these beautiful materials.

Skinner's Crepes are made in all the exquisite new colors. If your store does not carry them, or dresses made of them, write us for the name of one that does. Every inch of the genuine has the name "Skinner's" woven in the selvage.

"LOOK FOR THE NAME IN THE SELVAGE"

WILLIAM SKINNER & SONS *Established 1848*
New York Chicago Boston Phila. San Francisco
Mills: Holyoke, Mass.

Skinner's Crepes

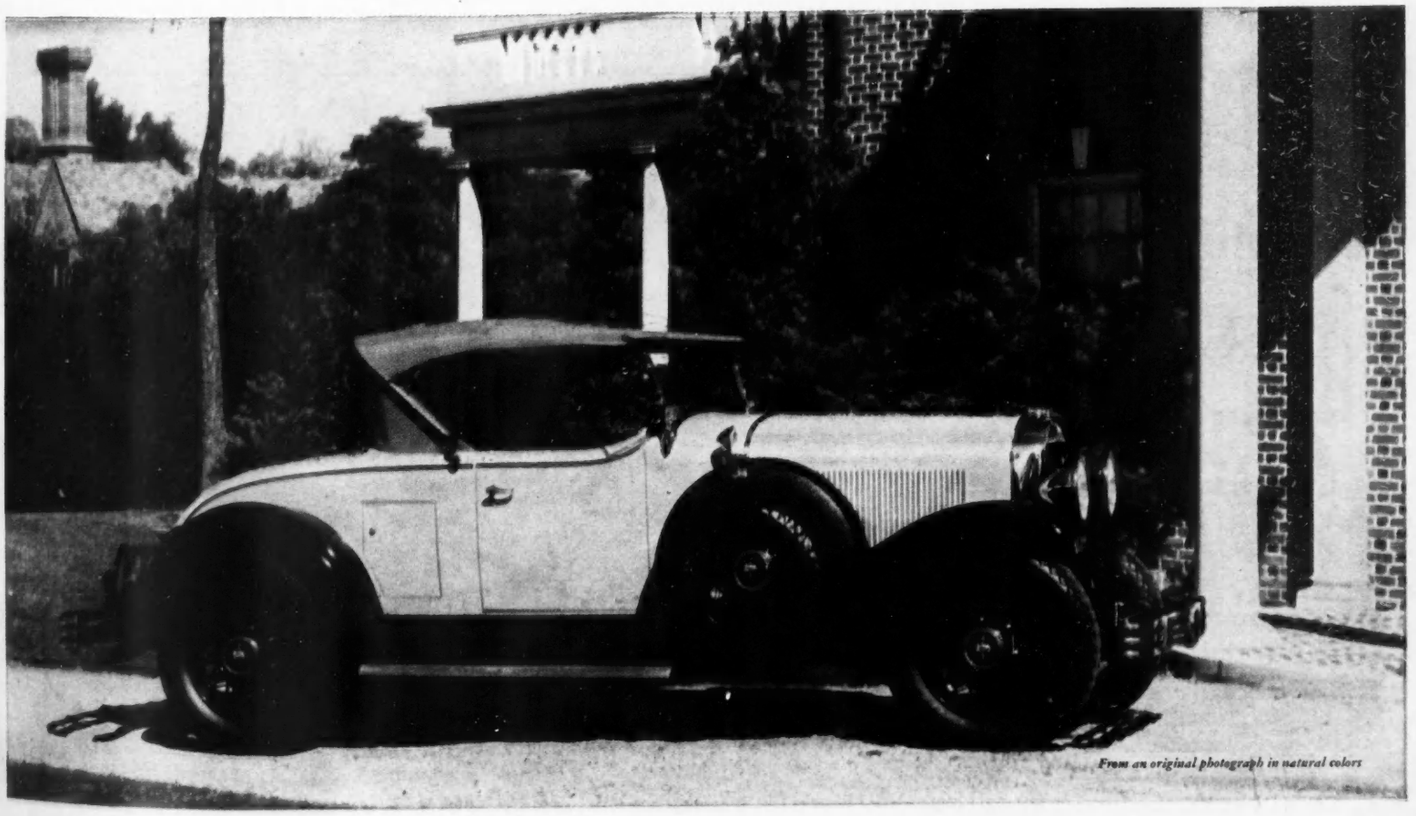
In buying garments ready-to-wear look for this Skinner ticket

Smart performance and smart appearance . . . . . you will find *both* in Buick

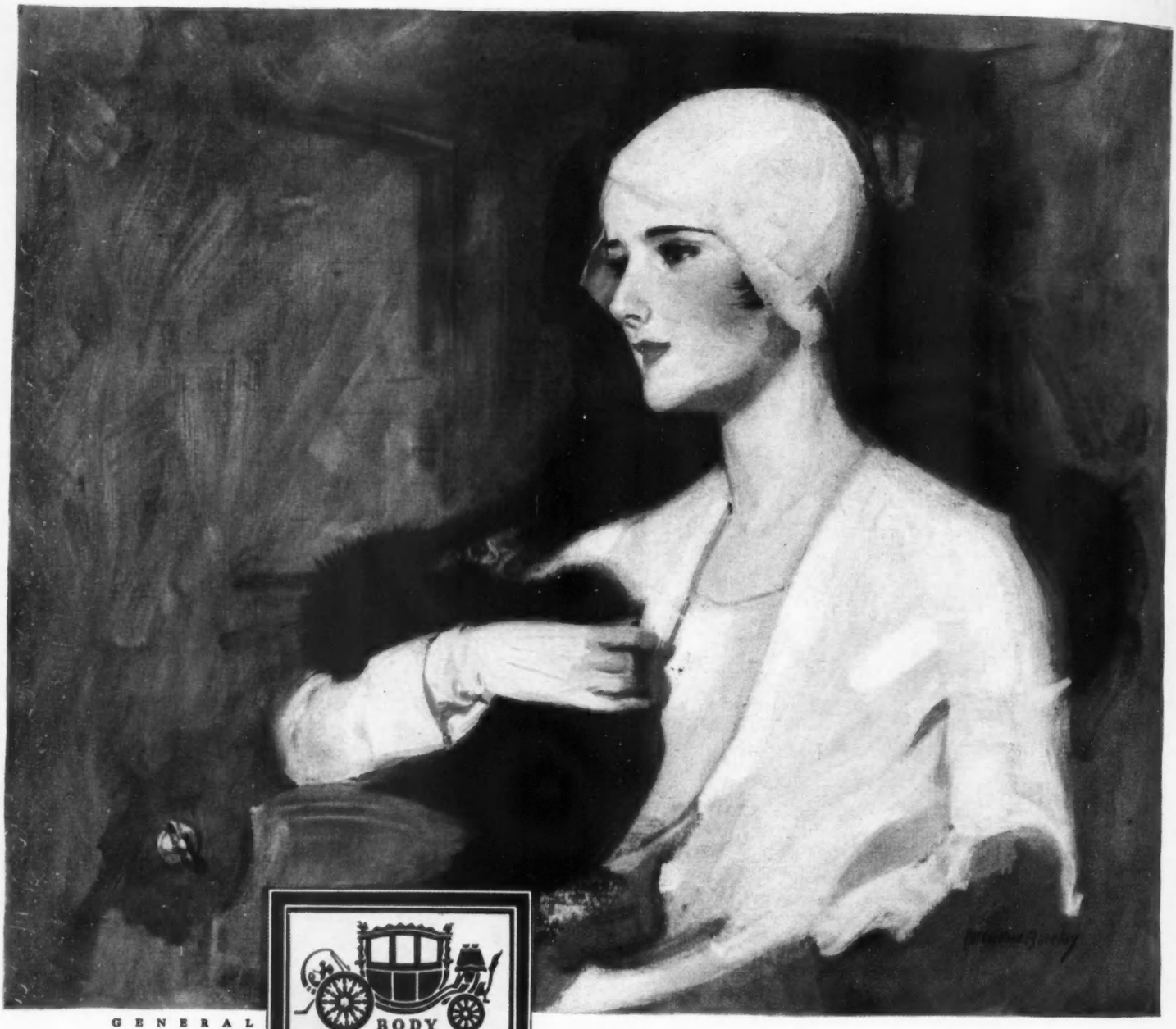
After all, there are only one or two headliners in every field who "have everything" . . . who *look* and *act* the part . . . it is true in polo . . . in golf . . . in aviation . . . and it is true among motor cars, where the choice is Buick! Beauty *and* ability . . . smart, rhythmic, spirited performance and alluring style . . . you will find *both* in Buick. That's why it's the car for *you!*

Buick Motor Company, Flint, Mich., Division of General Motors Corporation

WHEN BETTER AUTOMOBILES ARE BUILT . . . BUICK WILL BUILD THEM



From an original photograph in natural colors



GENERAL MOTORS

BODY by FISHER

Fisher resources, Fisher volume, create far greater beauty, richness and . . .

VALUE APPARENT AT A GLANCE

No other cars begin to measure up with Fisher Body cars in downright body value. ¶ The reason is, that no other body builder can begin to measure up with Fisher resources and Fisher volume. ¶ In every General Motors car from Chevrolet to Cadillac, this *appraisable* value is apparent at a glance. ¶ The more closely comparisons are drawn, the more does the Fisher Body car in any particular field gain by those comparisons. ¶ Upon Chevrolet, for instance—forgetting for a moment speed and power performance utterly unknown in its class—Fisher Body has conferred so much richness and beauty that all cars around or immediately above it are ruled out of consideration. ¶ This is true of every Fisher Body car. So true, in fact, that thousands now clearly recognize that, in every price field, the car which is unmistakably the better choice is always the car with Body by Fisher... ¶ *There is only one way to know and to appreciate the almost sensational superiority of any Fisher Body car—and that is, to compare that car's body, point for point and feature for feature, with that of any car in its price field. Do this, and you will soon become a judge of real motor car value.*

CADILLAC . LASALLE . BUICK . VIKING . OAKLAND . OLDSMOBILE . PONTIAC . CHEVROLET

"LA LOIE SILVEL"... *the durable* TRANSPARENT VELVET

THE RIVIERA JACKET
—extremely youthful is the short jacket of "La Loie Silvel" which varies colorfully the simple sports costumes of the smartest women.

THE EVERGLADES ENSEMBLE
—favored for general daytime wear—is a flattering long coat of "La Loie Silvel" worn over a figured silk frock of harmonizing colors.

With the enthusiastic approval of the SOUTHERN mode, "La Loie Silvel" will dominate summer fashion luxuriously, flatteringly! . . . Smart women—wise in the ways of beauty—find in the transparent loveliness of "La Loie Silvel" a fabric so delightfully, so subtly youthful, that they insist upon enjoying it every hour in the twenty-four . . . Because of its exclusive, specially-designed weave, "La Loie Silvel" is easily freshened after use—it is the really *durable* Transparent Velvet, practical for an infinite variety of uses from négligées to evening wraps . . . Upon request, we will be glad to send you a booklet telling you the very best way to care for your velvet garments.

The Shelton Looms

ONE PARK AVENUE, NEW YORK CITY

THE CASINO COAT
—a charming complement to the evening mode are coats like this of "La Loie Silvel" cleverly designed to accentuate the *feminine* in fashion.

DURO GLOSS
GRAY DAY COATS FOR MEN AND WOMEN

GENUINE Duro Gloss RAINCOAT FABRIC

Raining Again?

That's like April—always starts to shower just as you are wanting to look your best. But the lucky young one who owns a Duro Gloss knows how to be popular in the rain. * * Practical in that they afford perfect protection in the most driving rain. Cleverly finished with the dull, rich look of leather. These trim, rainproof coats come in matching shades to complement the lovely frocks they cover.

Duro Gloss

J. C. HAARTZ COMPANY · NEW HAVEN · CONNECTICUT

I. MILLER

INSTITUTION INTERNATIONALE

Interprets

EARLY SUMMER SLIPPERS

. . . In the lighter tones and brighter textures . . . in pale-toned reptiles and new harmonies . . . to blend with the season and the season's smartest frocks! . . . .

I. MILLER *Beautiful Shoes*

Displayed at all I. Miller shops and agencies.

Shops and Agencies in Principal Cities

FINERY HOSIERY

Fresh Fashions In Fresh Silk!

Don the Finery stockings of your choice with assurance that your legs are superlatively well clad—in silk that is fresh from the cocoon, in fresh shades, and fresh style!

Finery "Diamond Dots" are extremely smart—an all-over mesh weave in a novel marquis-diamond design.... Finery Double-pointed and Triple-tipt Heels enable you to meet your mood with either *two* perfectly proportioned points—or *one* that's topped by three small diamonds! These Finery fashions, and many others, are freshly shipped to shops each week. See them, and ask about the Factory Re-New Service that helpfully restores worn, torn Finerys to perfection! Finery Silk Stocking Co., Inc., New York City.

This mark identifies stocking style!

◆

A FEW OF THE SHOPS FEATURING FINERY:

Atlanta: Keely Co.
Baltimore: Schleisner Co.
Birmingham: H. Sachs & Sons
Chicago: The Fair
Cincinnati: Denton-Jonap Co.
Des Moines: Wolf's, Inc.
Detroit: Demery & Co.
Jacksonville: Cohen Bros.
Kansas City: The Luce Co.
Little Rock: The M. M. Cohen Co.
Louisville: Kauffman-Straus Co.
Memphis: B. Lowenstein & Bros.
Nashville: Loveman, Berger & Teitlebaum
Newark: Hahne & Co.
Pittsburgh: Meyer Jonasson Co.
Rochester: The Mally Co.
San Antonio: Blum's, Inc
St. Paul: The Macey Co., Inc.
Toledo: The Lasalle & Koch Co.
Trenton: J. B. Wilson Co.
Tulsa, Okla.: Hunt-Murry Co.

The Latest Creations in

"SHAGMOOR" TOPCOATS

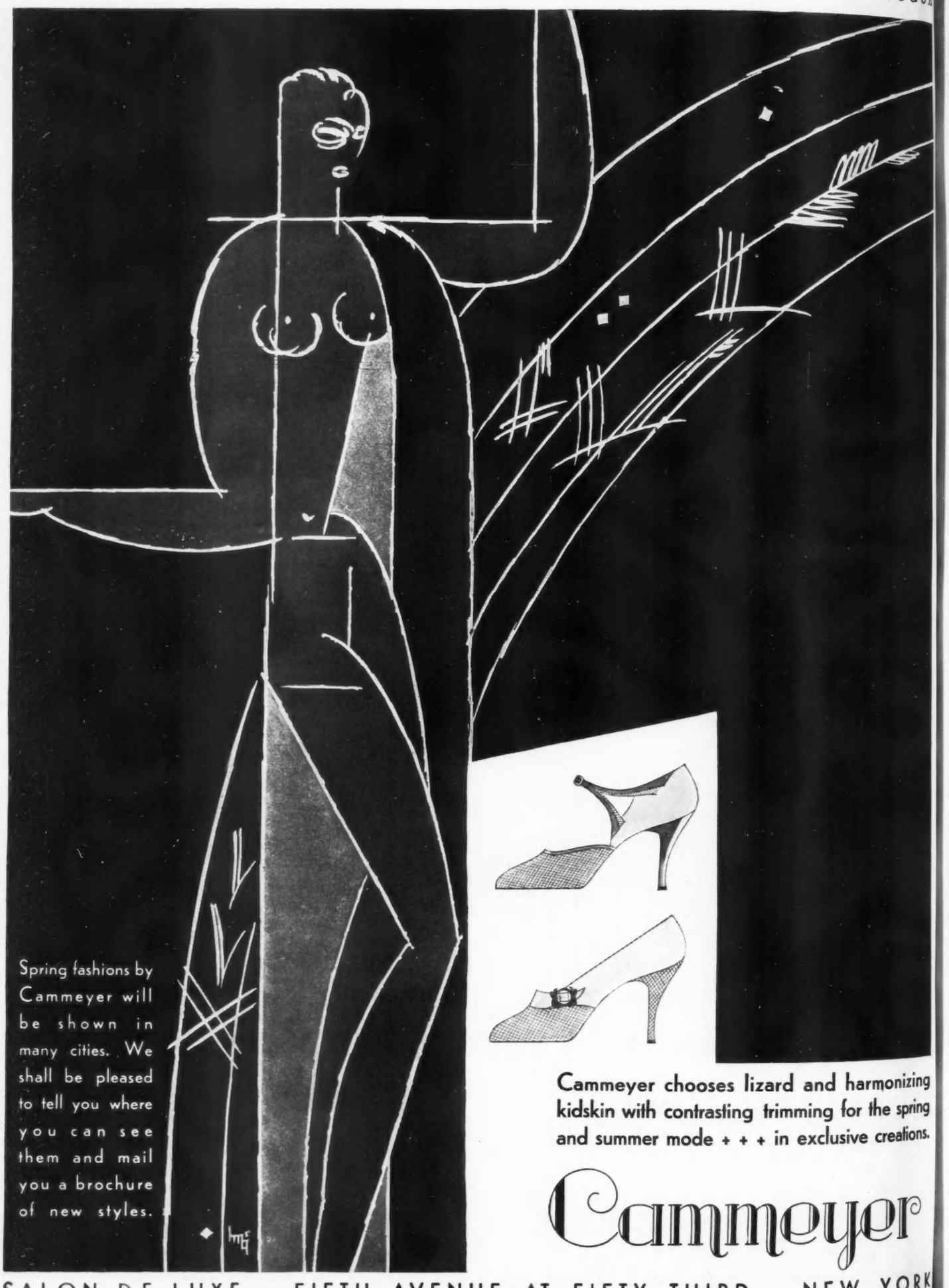
Are Distinguished by Novel, Extremely Smart Patterns
and Colour Schemes
. . . by Youthful Silhouettes of Charming Grace
. . . and by Tailoring
in the Most Fastidious English manner.

Obtainable at the Smartest Shops
Throughout the United States and Canada.

Fashioned by Shagmoor Makers
REG. U.S. PAT. OFF.
No Coat is a "Shagmoor" unless it bears the above identification mark!

Shagmoor
A Copy of the Latest "Shagmoor" Fashion Booklet Free on Request

Created Exclusively by The House of Shagmoor (Linder Bros., Inc.), 498 Seventh Ave., New York
. . . in Canada: The House of Shagmoor, 2050 Bleury Street, Montreal



Spring fashions by Cammeyer will be shown in many cities. We shall be pleased to tell you where you can see them and mail you a brochure of new styles.

Cammeyer chooses lizard and harmonizing kidskin with contrasting trimming for the spring and summer mode + + + in exclusive creations.

Cammeyer

SALON DE LUXE • FIFTH AVENUE AT FIFTY THIRD • NEW YORK

"Sealing" each Tiny Silken Strand spells the end of hosiery woes!

Now, even filmiest chiffons will wear!

WHAT a heartbreaking thing it is to go through one's hosiery only to find pair after pair *hopeless* . . . . to discover holes in hose bought a few days ago . . . . to find ruinous runs streaking every pair you might possibly wear. *What aggravation—what expense hosiery has caused.* No woman could consider her hosiery woes lightly, until . . . . now . . . .

Dexdale perfects "Silk-Sealing"

Dexdale, long makers of lovely hosiery, have perfected a "sealing" process to make fine hosiery wear.

Each lustrous strand of purest silk is "*sealed*" to make it smooth and strong—*to double its wear.* Runs will find it hard to start. Color and lustre and knitting are superbly clear and even. Repeated washings will not dim the beauty of the fabric.

Although gossamer clear—luxuriously fine—Dexdale "Silk-Sealed" Hosiery need not be pampered.

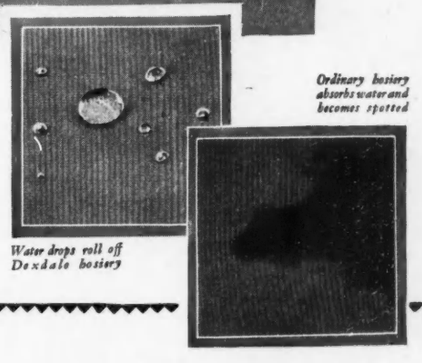
To wear the new Dexdale "Silk-Sealed" Hosiery you bid good-bye to stocking woes. Sheer as sunlight . . . . in all the exquisite shades of the season . . . . neatly fashioned and stylishly heeled . . . . sure of their extra strength, you can confidently forget your hosiery . . . . *and what could be smarter?*

▼ ▼ ▼

Sheer, long-wearing Dexdale "Silk-Sealed" Hosiery is popularly priced; ranging all the way from $1.35 to $2.75. If you cannot find Dexdale Hosiery in your city, write us and we will send you the name of your nearest Dexdale dealer together with a copy of the descriptive booklet "Wear comes to lovely hosiery". Address, Dexdale Hosiery Mills, Lansdale, Pa.

HERE is visible evidence of "Silk-Sealing"

Water or rain drops will roll off Dexdale Hosiery Yet Dexdales wash as readily as ordinary hose. "Silk-Sealing" repels perspiration acids, giving extra wear.



Water drops roll off Dexdale hosiery

Ordinary hosiery absorbs water and becomes spotted

DEXDALE HOSIERY

SHEER LOVELINESS . . . . SEALED IN

FOR THIS NEW AGE OF BEAUTY...

IN the realm of fashion it was the realists who first swore fealty to Truhu. They were impressed, above all, by the splendid practicality of every Truhu silk. "You can wash it and wash it, you know, and it simply *will* not change complexion."

Then came the romantics, charmed by the rare beauty of Truhu. "These are colors one can *wear*, be one blonde or brunette. With a Truhu frock one does not change complexion."

And now the moderns, athrill with a new sense of style, find all this...and more ...in Truhu. Freshly inspired print effects from Viennese ateliers delight them. Novel designs by American artists arouse their enthusiasm. "How *smart* these fabrics are! How splendidly in accord with the complexion of life as we live it today!"

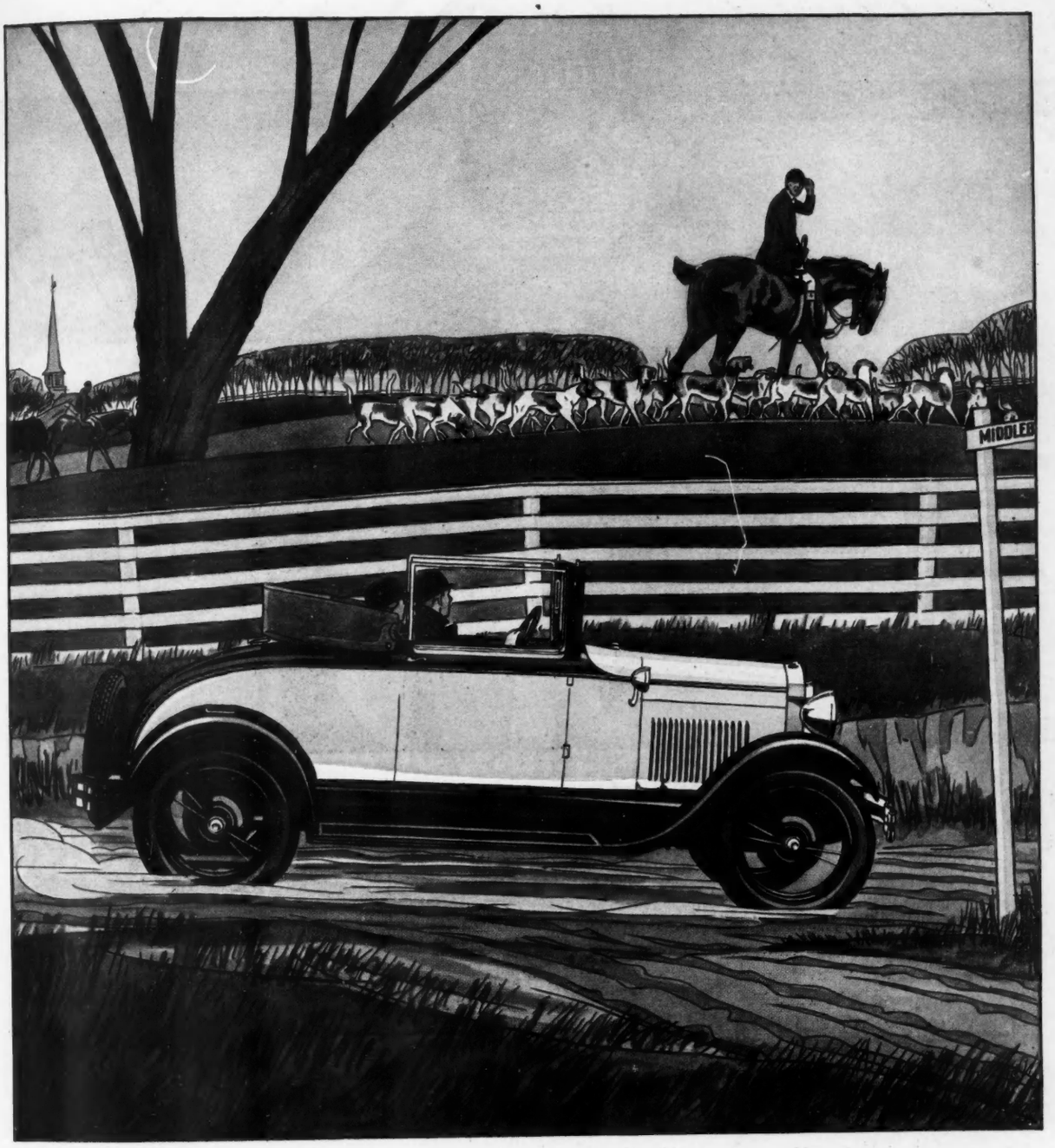
That is Truhu. Made from the finest of natural, unweighted silk, and dyed by an exclusive process, it is the practical silk par excellence. Styled in consonance with the latest trends only, it is the perfect expression of a new age of beauty.

See the new Truhu silks at smart shops, in the piece or ready to don. The name Truhu appears on the selvage. Jersey Silk Mills Inc., 200 Madison Ave., New York.

TRUHU

WASHABLE SILKS

IF IT'S TRUHU IT'S WASHABLE



The New Ford Convertible Cabriolet

THE new Ford Convertible Cabriolet is a splendid choice for the family needing more than one car.

It is trim and smart, yet in good taste always because of its quiet simplicity of line and modish colors. It is reliable, long-lived and economical to drive because of the enduring quality that has been built into every part.

Safety, comfort, quick acceleration, smoothness, speed and power—all these it has in full measure with the additional advantage of being easy to operate and control under all conditions. To the woman driver, this is an increasingly important factor.

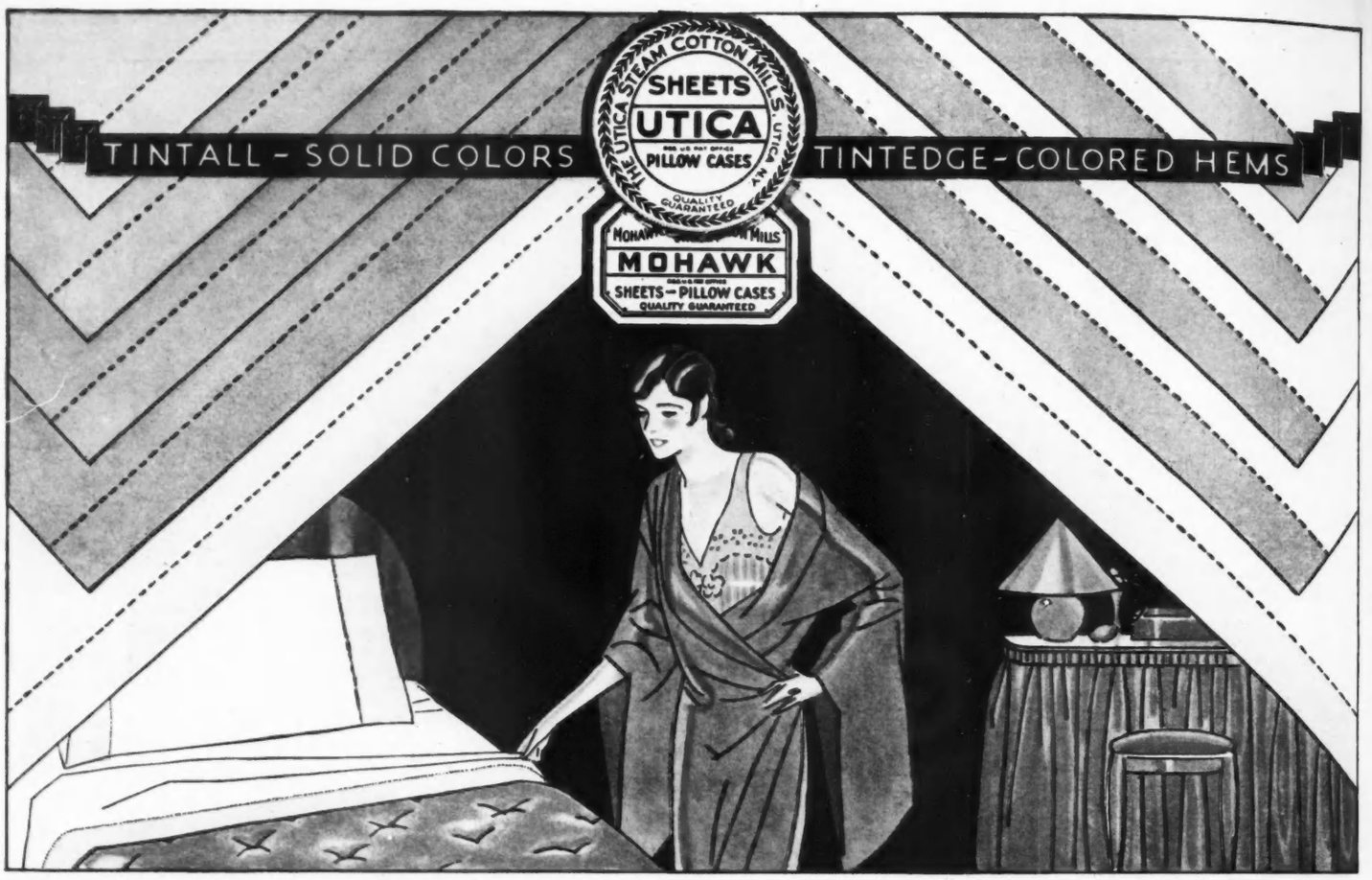
The convertible feature makes the new Ford Cabriolet particularly adaptable for business, for shopping, and for social engagements in all kinds of weather. Quickly, and with surprising ease, you can transform it from an open to a closed car. The top is of tan whipcord, rubber interlined, light in weight, yet absolutely waterproof. The door windows have nickel frames and fit snugly into the top. The rumble seat gives space for two more passengers.

Other new Ford body types are the Town Car (chauffeur-driven), the Town Sedan, and the Station Wagon. These supplement the Fordor Sedan, Tudor Sedan, Coupe, Sport Coupe, Business Coupe, Phaeton and Roadster.

All, with the exception of the Station Wagon, are furnished in a choice of colors. All have four Houdaille hydraulic two-way shock absorbers, Triplex shatter-proof glass windshield, and a fully enclosed six-brake system.

Ford

FORD MOTOR COMPANY
Detroit, Michigan



The finishing touch to your bedroom's beauty

COLORED sheets as softly tinted as flower petals. Color is the last word in the bedrooms of today's smart, color-loving people. Utica and Mohawk sheets offer you a delightful choice: "Tintall," in solid colors; "Tintedge," snowy white with colored hems.

There are five pastel shades: rose-bud pink, golden maize, cool green, cornflower blue and a bewitching lavender. Tints to suit the most fastidious tastes, to harmonize with any color scheme.

Most important of all, from the housewife's standpoint, "Tintall" and "Tintedge" are *fast* colors. Send them to the laundry as fearlessly and as frequently as you do your white Utica sheets. They come back *unfaded*, unworn, fresh and colorful as new!

"Tintall" and "Tintedge"—old friends in new dresses—have the traditional durability and strength for which both Utica and Mohawk brands have long been famous. Both brands and both styles (solid colors and colored hems) come in standard and crib sizes.

These fascinating sheets are available in stunning gift boxes of scarlet and gold—in sets of one or two sheets and two cases or two cases only. They are also sold in the usual way as individual sheets and pillow cases.

For festive times like trousseau parties . . . weddings . . . birthdays, "Tintall" and "Tintedge" make gifts as enchantingly lovely as they are practical. And all over the country women are economically brightening up their own bedrooms in springtime freshness with beautiful Utica or Mohawk colored sheets and pillow cases.

Send for Color Samples and Booklet

Ask your dealer to show you Utica or Mohawk "Tintall" and "Tintedge." Fill in the coupon below for color samples and a free booklet on correct bed making. For 50c. we will also send a 4 piece oblong, hemstitched luncheon set of white Utica Sheeting; or a 2 piece set for 25c.

Mohawk Brand is the same high quality as Utica but lighter, therefore lower priced.

UTICA STEAM & MOHAWK VALLEY COTTON MILLS, UTICA, NEW YORK

UTICA AND MOHAWK
Tintedge & Tintall
Sheets and Pillow Cases

UTICA STEAM & MOHAWK VALLEY COTTON MILLS, COOPER ST., UTICA, N. Y.
Gentlemen:
☐ Send free booklet, "Restful Sleep" and color samples.
☐ I enclose 50c for 4 piece luncheon set.
☐ I enclose 25c for 2 piece set.
Name .....
Address ..... State .....
Town .....

Will you be one of the few to possess a Fromm Pedigreed Silver Fox Scarf?

ON the Fromm fox farms in northern Wisconsin, seven thousand, six hundred and sixty-five silver foxes have been bred and reared in the scientific way that makes for perfection of fur. ¶Now this limited quantity of furry masterpieces—perfectly marked, full-haired and silky—has been made up into scarfs of ebony darkness with the veil of silver shining through. The number available represents but a small fraction of the year's total production of silver foxes. To possess one is to be among the fortunate few to own a real, rare treasure. ¶Send, today, for the attractive free booklet, which we will mail at once, as well as telling you where you can examine the exquisite scarfs. Use the coupon—giving us the name of your furrier—and we will do the rest. Fromm Bros., Nieman & Co., Thiensville, Wisconsin.

BE sure this medallion is with the scarf you buy. Mail to Fromm with your name and address—and receive a certificate describing the scarf you have purchased and stating its pedigree.

Send for this Booklet—NOW.

V-4-13-29

FROMM BROS., NIEMAN & CO.
Thiensville, Wisconsin

GENTLEMEN:
Send me booklet on Fromm Pedigreed Silver Foxes.
This entails no obligation on my part

*My furrier is*_____

*Address*_____

*My Name*_____

*Address*_____

romilla hosiery

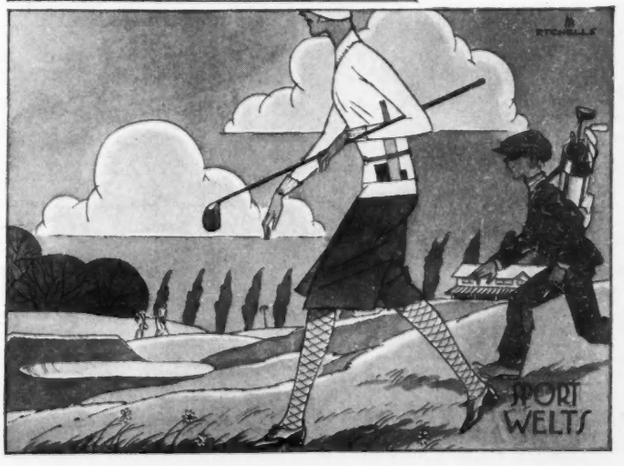
with the rose line

It's the shade of the stocking on your leg that counts, and it's the sheerness that makes the shade! Romilla shades never disappoint because Romilla shades are created on the leg – tested in relation to sheerness on skin tones of every complexion – and blended to attain their full alluring effect when worn. Rely on Romilla hosiery to complement your smartest costumes – and rely on their serviceability to stretch your hosiery dollars to new standards of value. Miller Hosiery Co., Inc., 330 Fifth Ave., New York.

A host of shades in plain, pointed and exclusive heel designs . . . at nice shops in your neighborhood.

"It's The Sheerness That Makes The Shade"

HANAN SHOES



THE FASHIONABLE FOUR IN SPRING SHOES

BY AUTHORITY OF HANAN

INTRODUCING the new Town Welts with leather heels, a fashion adopted by *la femmé élégante* of Europe. Also Modish Turns, Evening Slippers and Sport Welts executed in designs of flattering grace and incontrovertible correctness. ¶ Hanan establishments in London, Paris and the Riviera are first to lay bare the fashion secrets of England and the Continent for dissemination through our 33 stores in the United States.

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NEW YORK—*Fifth Avenue* LONDON—*328 Oxford Street And 203 Regent Street*
PARIS—*43 Avenue De L'Opera* NICE—*18 Avenue De La Victoire*

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Déjà

Inspired by

GOUPY
MARCEL ROCHAS
AUGUSTA BERNARD
PATOU
LONDON TRADES
MOLYNEUX

All Models

$39.50

Above
A three piece suit, from London Trades, *combines a fine-pleated skirt with a straight little jacket of heavy georgette. The blouse is made of an imported all-over embroidered batiste. The colors are opaque blue, opaque rose, opaque green, beige and nasturtium yellow.*

After Patou. *A full circular skirt, lingerie collar and Patou's new shirred band gathering around the hips distinguish this charming afternoon dress. Of gay printed chiffon, in blue, green or tan.*

Right
From Marcel Rochas. *An intricately cut cape changes this heavy georgette dinner dress into a smart afternoon frock. In aquamarine, navy, Gobi bisque, capucine orange, rose leaf and black.*

Above
Molyneux *inspired this frock of heavy georgette which use the smart "lingerie touch" for its georgette vestee and at the cuffs. In navy, black, Lanvin green, and bisque.*

After Goupy *is this two-piece suit consisting of a printed crepe jacket worn with a dress—the blouse of which is plain tailored silk, trimmed with the print, and the skirt of printed crepe. In brown and maize, brown and tan, navy and white, navy and chartreuse, white and navy, red and white.*

Left
Augusta Bernard *suggested the subtle lines of this distinguished evening gown with its tiered skirt. Of printed chiffon in several patterns.*

For further information address A. J. Sanville, Managing Director, Déjà, Inc., 550 Seventh Ave., N. Y., In Canada: Déjà, Sommer Building, Montreal

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The spring mode presents

NEW RAYON FABRICS FOR EVERY SMART PURPOSE

THIS is a year when, unmistakably, Spring is proud of her fabrics! For costumes of every type she offers new weaves, new colors, new patternings—fabrics to which rayon lends its unique modern beauty, its sturdy strength.

Rayon-and-cotton fabrics for the countless little tennis frocks, the sports coats and skirts, the beach pyjamas and ensembles that every summer wardrobe *must* include.

Jerseys and knitted rayons that color the sports mode with a new brilliance—in skirts, in cardigans, in sports and beach ensembles.

Tweeds, in which wool and rayon combine to achieve modern patternings, soft textures that refuse to wrinkle.

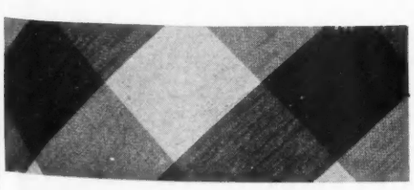
Flat crepes that have won their way even into the evening mode, and, of course, are widely used for sports and afternoon frocks. These rayon flat crepes—pure dye, unweighted—offer an amazing new washability, holding their rich colors through repeated tubbings.

The exquisite rayon laces which the season sponsors for evening; the moirés; the satin weaves; and the perennial transparent velvets.

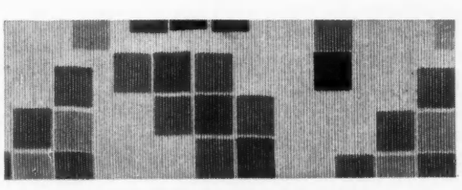
Doubtless you have read about these rayon fabrics in your favorite fashion magazine. But you will want to see them for yourself, and you will find them in your own store—at the yard goods counters and in ready-to-wear garments for every occasion.

And remember that rayon is *not* an imitation, *not* a substitute, but an entirely individual textile, offering new beauty and interest, and a new durability and economy as well. Rayon Institute of America, Inc., 250 Fifth Ave., New York City.

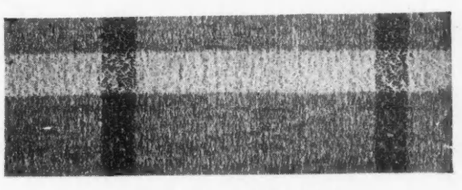
A rayon-and-wool fabric fashions this smart Vionnet tailleur in one of the new red shades.



A rayon-and-cotton fabric in a checked gingham pattern. From Macy's.



A rayon piqué in a colorful simplified modernistic print. From Stern's.



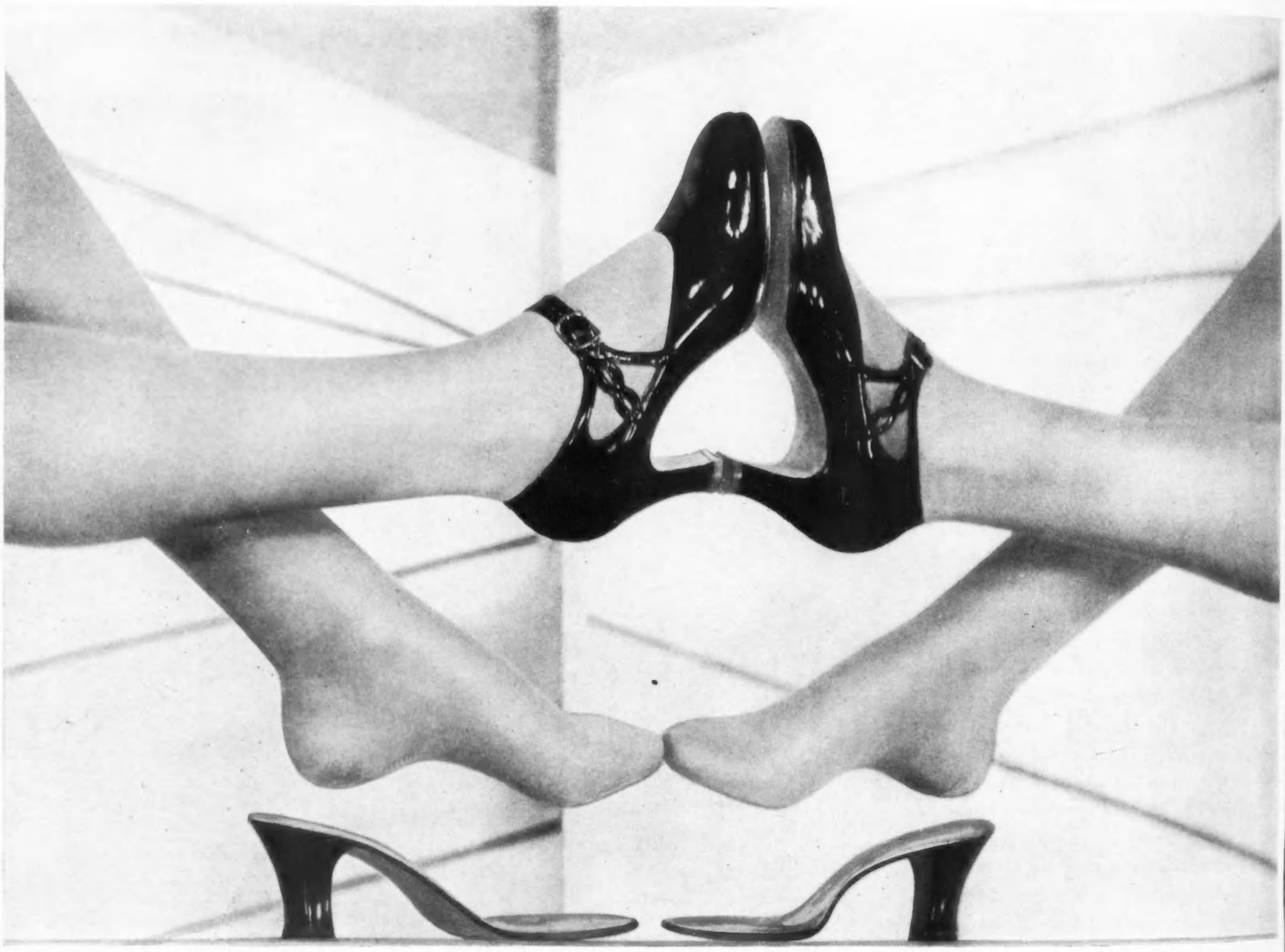
An exquisite new Rodier fabric in rayon and cotton.

rayon

YOUR FOOTPRINT *in* LEATHER

a Matrix Shoe fits your foot like its own footprint

Your own eyes tell you that Matrix Shoes are *smart,* but we're using this page to tell you something about Matrix Shoes that you *can't* see—something *new* that you can never find in any other shoes because it is patented and belongs to Matrix—an utterly different *way* of making shoes.



Ordinary shoes are flat inside—but your *foot* is not *flat!* Slip your foot into a Matrix Shoe and *feel* the difference—every arch, every sensitive curve finds a place prepared for it—the inside of a Matrix Shoe is moulded to the shape of the sole of your foot—it is *"your footprint in leather!"*... The list opposite will show you where you can buy these graceful, fashionable Matrix Shoes—only one store in each vicinity has been chosen to sell genuine Matrix Shoes. E. P. Reed & Company, Rochester, N. Y.

Matrix Shoes

"YOUR FOOTPRINT IN LEATHER"

Matrix Shoes will be carefully fitted to your feet in any of the stores listed below—look for the one nearest you.

ALABAMA

Anniston ..... Carre Shoe Co.
Birmingham ..... Burger-Phillips Co.
Dotham ..... Blumberg & Sons
Gadsden ..... Herzberg-Loveman Co.
Mobile ..... John J. Damrich
Montgomery ..... Campbell Shoe Co.
Tuscaloosa ..... Geo. M. Dugins & Sons

ARKANSAS

Eldorado ..... B. W. Reeves Co.
Fort Smith ..... The Guarantee Shoe Co.
Little Rock ..... Pfeiffer Bros.
Pine Bluff ..... Katzenstein Shoe Co.

CALIFORNIA

Lodi ..... Lodi Shoe Store
Long Beach ..... Hugh A. Marti Co.
Los Angeles
C. H. Baker ..... 629 S. Broadway
C. H. Baker ..... 451 S. Broadway
Pasadena ..... C. H. Baker
Redlands ..... Spain & Mils
c/o The Harris Co.
Riverside ..... Eggert Bros.
Sacramento ..... Bon Marche
San Bernardino ..... Spain & Milz,
c/o The Harris Co.
San Diego ..... The Marston Co.
San Francisco
C. H. Baker ..... 1409 Fillmore St.
C. H. Baker ..... 241 Geary St.
C. H. Baker ..... 885 Market St.
C. H. Baker ..... Cor. Post & Kearny Sts.
Santa Ana ..... Watkins Bootery
Santa Barbara ..... Ralph Runkle
Stockton ..... Howard L. Butts
Visalia ..... S. Sweet & Co., Inc.

CANADA

Winnipeg, Man. ..... Robinson & Co.

COLORADO

Colorado Springs ..... Cox Bros. Shoe Co.
Denver ..... Broadhurst Young Shoe Co.
Grand Junction ..... B. M. Benge
Pueblo ..... Shonsbye-Beck Co.

CONNECTICUT

Bridgeport ..... Meigs & Co.
Danbury ..... Lane's Boot Shop
Hartford ..... W. G. Simmons Corp.
Meriden ..... Brown's Boot Shop
New Haven ..... Edw. Malley Co.

DELAWARE

Milford ..... H. J. Derrickson
Wilmington ..... Nelson Shoe Co.

DISTRICT OF COLUMBIA

Woodward & Lothrop ..... 15th St. N. W.

FLORIDA

Apalachicola, Payne & Fannin D. G. Co.
Bradentown ..... Montgomery-Roberts Co.
Dayton Beach ..... Yowell-Drew Co.
Lakeland ..... Benford's Bootery
Miami ..... John Sewell & Bro.
Ocala ..... Rheinauer & Co.
Orlando ..... Yowell-Drew Co.
Pensacola ..... Meyer Shoe Co.
St. Augustine ..... Morgan's Bootery
St. Petersburg ..... W. L. Tillinghast

GEORGIA

Albany, McLaughlin-Jones Shoe Co., Inc.
Americus ..... The Pinkston Co.
Athens ..... Saxon-Cullum Shoe Co.,
c/o Michael's
Atlanta ..... Keely Co.
Augusta ..... Saxon-Cullum Shoe Co.
Bainbridge ..... W. J. Brady
Columbus ..... Miller-Taylor Shoe Co.
Gainesville ..... Geo. P. Estes Co.
La Grange ..... Cleaveland-Dix Co.
Macon ..... Macon Shoe Co.
Moultrie ..... Heard Shoe Co.
Rome ..... Fahy Store
Sandersville ..... Union D. G. Co.
Savannah ..... Globe Shoe Co.
Thomasville, Neel Bros. Slipper Shoppe
Valdosta ..... W. M. Oliver & Co.

IDAHO

Boise ..... White-MacFarlane Shoe Co.
Pocatello ..... Peoples Store

ILLINOIS

Belvidere ..... W. A. Catlin
Bloomington ..... Gerhart Shoe Co.
Carbondale ..... J. A. Patterson & Co.
Champaign ..... N. J. Balbach
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Decatur ..... Raupp & Son
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Galesburg ..... W. A. Anderson
Joliet ..... A. E. Hutchinson Shoe Co.
Kewanee ..... Heise Shoe Store
La Salle, M. T. Wisnieski, 605 First St.
Litchfield ..... L. W. Cline Co.
Oak Park ..... Edw. J. Fanning
Ottawa ..... J. Megaffin & Son
Paxton ..... A. J. Laurence & Son
Pekin ..... Pekin Shoe Store
Peoria ..... Myers & Myers
Princeton ..... Anderson & Mosshart
Quincy ..... N. Heintz & Son
Rochelle ..... Joe Birenbaum
Rock Island ..... The Boston Store
Shelbyville ..... G. W. Bolingers Sons
Springfield ..... Myers Bros.
Sterling ..... J. R. Bell & Co.

INDIANA

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Evansville ..... Baynham Shoe Co.
Ft. Wayne ..... Lehman Shoe Co.
Frankfort ..... Irwin & Paddock
Hammond ..... J. Schloer Sons
Huntington ..... Kindler Bros.
Indianapolis ..... L. S. Ayres & Co.
Indianapolis ..... Pettis D. G. Co.
Lafayette ..... R. G. Utter Shoe Co.
Logansport ..... Elias Winter & Sons
Marion ..... Blumenthal & Co.
Muncie ..... The Economy Shoe House
Richmond ..... Brockman & Kreimeier
South Bend ..... Robertson Bros. Co.
Terre Haute ..... Hornung's Shoe Store
Union City ..... Gunckell-Harlan-Tritt Co.

IOWA

Cedar Rapids ..... Killian Co.
Clinton, McConegle & Arlen Boot Shop
Davenport ..... Harned & Von Maur
Des Moines ..... Younker Bros., Inc.
Dubuque ..... J. F. Stampfer Co.
Esterville ..... Raife's
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Mason City ..... Nichols & Green
Sioux City ..... H. & H. Shoe Co.
Waterloo ..... James A. Black D. G. Co.

KANSAS

Atchison ..... Kohler Bros.
Chanute ..... Rosenthal Merc. Co.
Columbus ..... Wright-Lowry Merc. Co.
Hutchinson, Rorabaugh-Wiley D. G. Co.
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Leavenworth ..... McBride Shoe Co.
Manhattan ..... Cole Bros.
Ottawa ..... Thompson & Manley
Parsons ..... E. E. Reid
Salina ..... Rorabaugh Stores Co.
Topeka ..... Crosby Bros. Co.
Wichita ..... Rorabaugh D. G. Co.
Winfield ..... Orr-Crawford Shoe Co.

KENTUCKY

Ashland ..... Gray & Poor
Bowling Green ..... Greenspan Bros.
Fulton ..... Powers & Willingham
Hopkinsville ..... Wall & McGowan
Lexington ..... Stamsifer's Bootery
Louisville ..... Stewart D. G. Co., Inc.
Mayfield ..... Quality Shoe Store
Owensboro ..... Birk-Baker Shoe Co.
Paducah ..... J. A. Rudy & Sons
Princeton ..... Princeton Shoe Co.
Russellville ..... Henry B. Edwards Co.
Winchester ..... Smith's Boot Shoppe

LOUISIANA

Baton Rouge ..... Rosenfield's D. G. Co.
Lafayette ..... Town's Style Shop
Mansfield ..... C. E. Jenkins Co.
New Orleans ..... D. H. Holmes Co., Ltd.
Shreveport ..... The Regent Co.

MAINE

Augusta ..... Quality Shoe Store
Bangor ..... John Conners Shoe Co.
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MARYLAND

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Hagerstown ..... McCardell Bros.
Salisbury ..... E. Homer White Shoe Co.

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Boston ..... R. H. White Co.
Brockton ..... Allen's Shoe Store
Lowell ..... Pollard Dept. Store
Pittsfield ..... England Bros.
Worcester ..... Jno. C. MacInnes Co.

MICHIGAN

Adrian ..... Drechsler Shoe Co.
Battle Creek ..... Westcott's Boot Shop
Bay City ..... Levy & Eichhorn
Detroit ..... J. L. Hudson Co.
Escanaba ..... Young & Fillion Co.
Flint ..... Kline's Matrix Boot Shop
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Iron Mountain ..... Braumert Shoe Store
Ironwood ..... The Style Shop
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Kalamazoo ..... Bell Shoe Co.
Lansing ..... Shubel Shoe Co.
Monroe ..... F. J. Yeager & Sons
Port Huron ..... Foster Shoe Co.
Saginaw ..... Wm. Barie D. G. Co.
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MINNESOTA

Albert Lea ..... Thompson & Hedemark
Austin ..... Smith Shoe Co.
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Quality Boot Shop (L. W. Bunday)
Fergus Falls ..... J. C. Muenzer
Hibbing ..... Nides Fashion Shop
Mankato ..... Wood & Sterling
Minneapolis
Home Trade Shoe Store, Inc.
Rochester ..... Baker & Steinbauer
St. Cloud ..... The Bootery
St. Paul ..... Field, Schlick & Co.
Winona, B & D Shoe Co., 57 W. 3rd St.

MISSISSIPPI

Columbus ..... Simon Loeb & Bro.
Greenville ..... Johl & Bergman
Greenwood ..... W. T. Fountain, Inc.
Grenada ..... Heath Bros.
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Hattiesburg ..... J. E. Bufkin
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MISSOURI

Brookfield ..... L. F. Walker & Son
Fulton ..... Payne Shoe Co.
Jefferson City,
Weatherby Shoe & Furn. Goods Co.
Kansas City ..... Harsfeld's
Mexico ..... Wilkins Bros. Shoe Co.
Moberly ..... Berger D. G. Co.
Nevada ..... Will C. Davis
Springfield ..... Knox Shoe Co.
St. Joseph ..... Balmot & White
St. Louis ..... Peggy Lee Slipper Shop

MONTANA

Helena ..... Thistlewaite Shoe Co.
Kalispell ..... The Imperial

NEBRASKA

Fairbury ..... Twidale Shoe Co.
Hastings ..... Kernan Shoe Co.
Lincol~ ..... Mayer Bros. Co.
Norfolk ..... A. L. Killian Co.
Omaha ..... Stryker's Matrix Store
Scottsbluff ..... Twidale Shoe Store
York ..... Sterling Shoe Store

NEW JERSEY

Asbury Park ..... J. Grossman
Atlantic City,
"Figo," Fisher & Goodfriend
Bayonne,
Hudson Shoe Co. (I. Greenberger)
Clifton ..... A. Buffone
Elizabeth ..... Levy Bros.
Hoboken ..... A. J. Greenberg
Hackensack ..... Urdang's Shoe Store
Jersey City
Hollenberg Bros. ..... 264 Jackson Ave.
E. Hollenberg ..... 210 Ocean Ave.
Taft's Overland Shoe Co.,
354 Central Ave.
Montclair ..... Claridge Boot Shop
Paterson, 101 Broadway,
Schnitzer's Broadway Boot Shop
Plainfield ..... Woodhull & Martin
Ridgefield Park ..... Model Shoe Shop
Trenton ..... Allen's Boot Shop
Union City ..... Taft's Overland Shoe Co.
Vineland
B. Mellets & Son—Boston Shoe Store

NEW YORK

Albion ..... D. W. Hanley
Auburn ..... Thompson Boot Shop
Batavia ..... The Batavia Boot Shop
Binghamton ..... Kelsey Shoe Shop
Brooklyn
Abraham & Straus ..... 422 Fulton St.
Alben Shoe Shop ..... 4403 13th Ave.
Albert's Shoe Shop,
2327 Mermaid Ave., Coney Island
Benjamin Shoe Shop, 1613 Pitkin Ave.
Charles Boot Shop ..... 504 Fifth Ave.
George Feigenbaum, 1045 Rutland Rd.
D. Glassman ..... 551 Gates Ave.
Guarantee Shoe Shop ..... 178 Fifth Ave.
Imperial Shoe Store,
704 Nostrand Ave.
Heller's ..... 2022 86th St.
H. Magid ..... 7805 New Utrecht Ave.
D. Pelcyger ..... 1214 Kings Highway
J. Uzmann & Sons ..... 1523 Broadway
Waukease Shoe Stores,
1078 Flatbush Ave.
Buffalo
Marchand & Son ..... 234 Delaware Ave.
Canandaigua ..... Davidson & Son
Elmira ..... Hudson Shoe Co.
Geneva ..... Conniff Shoe Co.
Glens Falls ..... D. R. Long Est.
Hudson ..... Taylor & Dinehart
Ithaca ..... P. J. Herron
Jamestown ..... C. J. Anderson
Kingston ..... A. Hymes
Lake Placid ..... Lester M. Cautin
Malone ..... Delisle & Son
Middletown ..... Frank A. Monaghan
Mt. Vernon ..... Yorke Shoe Store
(L. A. Grossman)
Newburgh ..... Vogel Shoe Store
New York
Barmann Shoe Co. ..... 153 E. 42nd St.
M. Braverman ..... 403 Amsterdam Ave.
M. Braverman ..... 1380 Third Ave.
Andrew Geller ..... 124 Lenox Ave.
L. M. Hirsch Shoe Co. 810 Sixth Ave.
Horn & Levin ..... 30 E. 170th St.
H. Nowak ..... 1005 Ogden Ave.
Rubin Shoe Shop ..... 292 Grand St.
Philip Schlesinger 787 Columbus Ave.
Dave Weisberger,
1010 Westchester Ave.
J. Wildfeuer ..... 1495 First Ave.
Worthmore Bootery, Mr. J. Grossman
826 E. Tremont Ave.
Astoria, L. I. ..... J. Wildfeuer
Far Rockaway, L. I. ..... A. L. Nebenzahl
Glen Cove, L. I. ..... N. Rosenblum
Jamaica, L. I. ..... Green Bros.
Long Beach, L. I.,
Long Beach Shoe Shop
Queens Village, L. I., Pleasant's Bootery
Richmond Hill, L. I.,
Goldie's Community Footwear
North Tonawanda ..... Fred W. Fick
Ogdensburg ..... Burke Bros.
Oneida ..... House's Shoe Store
Ossining ..... Garvey's Shoe Shop
Port Chester ..... Rogowsky's Shoe Shop
Potsdam ..... Sullivan & Fobes
Poughkeepsie ..... Luckey, Platt & Co.
Rochester ..... B. Forman Co.
Saranac Lake ..... The Collins Shoe Store
Saratoga Springs ..... Moore's Bootery
Schenectady ..... H. S. Barney & Co.
Syracuse
W. I. Addis Co.
Dey Bros. Co.
W. H. Lynch ..... 401 Clinton St.
Watertown ..... E. P. Elitharp
White Plains ..... W. J. White
Yonkers ..... Marshall-Mathieson Co.

NORTH CAROLINA

Asheville ..... Pollock Shoe Store
Burlington ..... Foster Shoe Co.
Charlotte ..... Belk Bros.
Durham ..... Dickey-Bobbit-Foster Co.
Edenton ..... J. H. Holmes Co.
Fayetteville ..... Jennings Shoe Store
Gastonia ..... Cunningham Co.
Goldsboro ..... The Wayne Shoe Co.
Greensboro ..... Marks Slipper Salon
Greenville ..... W. A. Bowen
High Point ..... Quality Shoe Store
Lexington ..... Woodruff's Shoe Store
Mt. Airy ..... Hawks Boyles Co.
New Bern ..... The New Bern Shoe Co.
Raleigh ..... Roscoe-Griffin Shoe Co.
Roanoke Rapids ..... F. M. Coburn
Rocky Mount, Roscoe-Griffin Shoe Store
Shelby ..... Paragon Dept. Store
Wilmington ..... Belk-Williams Co.
Wilson ..... Roscoe-Griffin Shoe Co.
Winston-Salem ..... Belcher-Forlaw Co.

NORTH DAKOTA

Fargo ..... A. L. Moody
Grand Forks ..... R. B. Griffith Co.
Minot ..... Ellison's, The Fair Dept. Store
Valley City, The Right Price Merc. Co.

OHIO

Ashland ..... Chas. I. Helbert
Bellevue ..... Newton F. Greenslade
Cincinnati ..... Bell's Matrix Shop
Cleveland ..... The Halle Bros. Co.
Columbus ..... Morehouse-Martens Co.
Dayton ..... The Elder & Johnston Co.
Fostoria ..... Linhart & Peter
Kenton ..... J. C. Miller & Son
Lima ..... Sill Shoe Co.
Lorain ..... Metzger & Robinson
Marion ..... John Stoll Shoe Co.
Norwalk ..... L. M. Preis
Sidney ..... Thedieck Dept. Store
Springfield ..... The Nisley Shoe Co.
Zanesville ..... Taylor Shoe Co.

OKLAHOMA

Ada ..... Kennedy Boot Shop
Lawton ..... Curlee's Booterie
Oklahoma City,
Rorabaugh Brown D. G. Co.
Ponca City, Harold L. Barnes Shoe Co.
Tulsa ..... Brown-Dunkin Co.

OREGON

Portland ..... C. H. Baker

PENNSYLVANIA

Allentown ..... H. Leh & Co.
Bethlehem ..... Silberman Brothers
Carlisle ..... H. T. Herman
Chester ..... Albert J. Gurvits
c/o Moyer's Shoe Store
Easton ..... Wolslayer's
Erie ..... Trost & Lacey
Greenville ..... Deissler Shoe Shop
Harrisburg ..... Crawford Shoe Co.,
c/o Bowman's
Hazletor ..... Lauderbach & Co.
Jenkentown ..... Fel-Mode
Johnstown ..... Penn Traffic Co.
Lebanon ..... Arnold's Boot Shop
Lancaster ..... Wilbur & Martin Co.
McKeesport ..... Enoch Lichenstein
c/o The Kay Co.
McKees Rocks ..... J. S. Young
Meadville ..... Peter Miller's Son
Middletown ..... 20th Century Shoe Co.
Mt. Carmel ..... R. Guinan
New Castle ..... Davis Shoe Co.
New Kensington ..... St...'s Shoe Store
Pen Argyle ..... A. D. Frey
Philadelphia
S. Badder ..... 5843 Germantown Ave.
H. Barish, Quality Shoe Shop
2658 Germantown Ave.
Bell's ..... 1317 Market St.
A. Brooks ..... 137-39 S. 60th St.
Foot Ease Shop ..... 1709 Chestnut St.
Gimbel Bros.
J. E. Jacobson ..... 5532 N. 5th St.
Lindeman's ..... 2232-34 N. Front St.
Regan Boot Shop,
3623 Germantown Ave.
Max Rubin ..... 6107 Ridge Ave.
M. Schwarzman,
16th and Susquehanna Aves.
Geo. Schwinn,
6th and Susquehanna Aves.
Warshafsky's ..... 7th and McKean Sts.
Pittsburgh
Kaufman's (The Big Store)
P. Ludebuehl & Son,
Penn and Frankstown Ave.
Pittston ..... Evans Bros.
Plymouth ..... A. & J. Hurwitz
Pottstown ..... Rainbow Shoe Shop
c/o Success Store, 212 High St.
Reading ..... M. & L. N. Schwartz
Scranton ..... Cleland Simpson Co.
Sharon ..... P. L. Williams' Sons
Stroudsburg ..... Wyckoff's Dept. Store
Sunbury ..... 20th Century Shoe Co.
Warren ..... Metzger-Wright Co.
Wilkes Barre ..... Modern Mode Footwear
Williamsport ..... F. A. Geiger, Inc.
York ..... Edw. Reineberg

RHODE ISLAND

Providence ..... F. E. Ballou Co.

SOUTH CAROLINA

Charleston ..... Belk-Robinson Co.
Columbia ..... Saxon-Cullum Shoe Co.
Greenville ..... Patton, Tilman & Bruce
Greenwood ..... G. A. Byrd Shoe Co.
Newberry ..... Haltiwanger & Carpenter
Rock Hill ..... A. Friedheim & Bros.
Spartanburg ..... Wright-Scruggs Shoe Co.

SOUTH DAKOTA

Aberdeen ..... Webb-Carter Bros. Co.
Brookings ..... Cole's Dept. Store
Huron ..... Robinson Shoe Co.
Lead ..... Frank Flavin
Madison ..... The Bootery
Mitchell ..... Baron 'Bros.
Sioux Falls ..... Johnson Shoe Co.
Watertown ..... Sperling Shoe Co.

TENNESSEE

Bristol ..... H. P. King Co.
Chattanooga ..... Brown's Booterie
Clarksville ..... L. A. Pennebaker
Jackson ..... Bond Shoe Co.
Johnson City, H. P. King-Hart Co., Inc.
Memphis ..... John Gerber Co.
Nashville ..... Bell's Booteries
Union City ..... Morgan-Verhine Co.

TEXAS

Abilene ..... Poston-Hemphill Co.
Amarilla ..... Regent Shoe Co.
Austin ..... French Boot Shop
Beaumont ..... Imperial Shoe Store
Big Spring ..... Albert M. Fisher Co.
Bowie ..... S. Daube & Co.
Brownwood ..... Hemphill-Fain Co.
Cameron ..... Cheeves Bros.
Coleman ..... Hemphill-Robertson Co.
Dallas ..... Whiddon's Shoe Store
Ft. Worth ..... H. C. Meacham Co.
Houston ..... Krupp & Tuffly
Kingsville ..... J. B. Ragland Merc. Co.
Lubbock ..... Hemphill-Wells Co.
Marlin ..... R. E. Cox D. G. Co.
Mineral Wells ..... Poston D. G. Co.
Ozona ..... Ben Lemmons
Paris ..... Perkins Bros.
Ranger ..... Joseph D. G. Co.
San Angelo ..... Baker-Hemphill Co.
San Antonio ..... Frank Bros.
Stamford ..... R. E. Cox D. G. Co.
Stephenville ..... R. E. Cox D. G. Co.
Texarkana ..... H. H. Watson
Tyler ..... Mayer & Schmidt
Vernon ..... Roberts Booterie
Waco ..... Davis Bootery
Wichita Falls, Perkins Timberlake Co.

UTAH

Salt Lake City,
Zion's Co-Operative Merc. Co., Inc.

VERMONT

Burlington ..... Lewis & Blanchard

VIRGINIA

Charlottesville,
J. N. Waddell Shoe Co., Inc.
Danville ..... Belk-Leggett Co.
Lynchburg ..... Bell's Shoe Store
Newport News ..... Broadway Shoe Store
Robinson & Plummer, Props.
Norfolk ..... Smith, Balance & Nunn
Richmond ..... F. W. Dabney Co.
Roanoke ..... Propst-Childress Shoe Co.

WASHINGTON

Bellingham ..... Joseph Hilton
Seattle ..... Frederick & Nelson
Spokane ..... M. & S. Schulein
Tacoma ..... Pessemiers Bootery
Yakima ..... Kohl Shoe Co.

WEST VIRGINIA

Bluefield ..... Mangus Phillips Shoe Co.
Charleston ..... May Shoe Co.
Clarksburgh ..... Highland Bros. & Gore
Fairmont ..... J. M. Hartley & Sons Co.
Huntington ..... Anderson-Newcomb Co.
Wheeling ..... Stone & Thomas

WISCONSIN

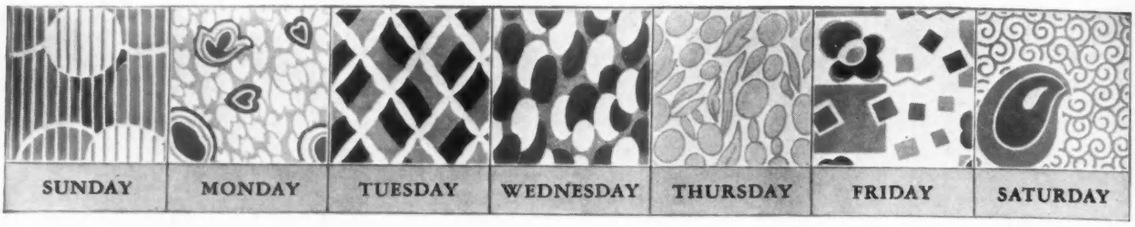
Appleton ..... Novelty Boot Shop
Ashland ..... J. A. Hall & Sons
Berlin ..... T. W. Hamilton
Fond du Lac ..... Jahn's Shoe Store
Green Bay ..... Busch & Tombal Co.
La Crosse ..... Rivoli Shoe Store
Madison ..... Breitenbach Bros.
Manitowoc ..... Henry Spoentgen
Marshfield ..... Louis Laemle, Inc.
Milwaukee ..... Schmitt, The Shoe Man
Neenah ..... Meyer's Bootery
Oshkosh ..... The Herold Booterie
Racine ..... Stilb's Shoe Store
Wausau ..... C. B. Mayer Shoe Co.
Wisconsin Rapids, Rapids Boot Shop
Sheboygan ..... Schils Shoe Shop

WYOMING

Casper ..... Wiggin's, Your Shoe Man

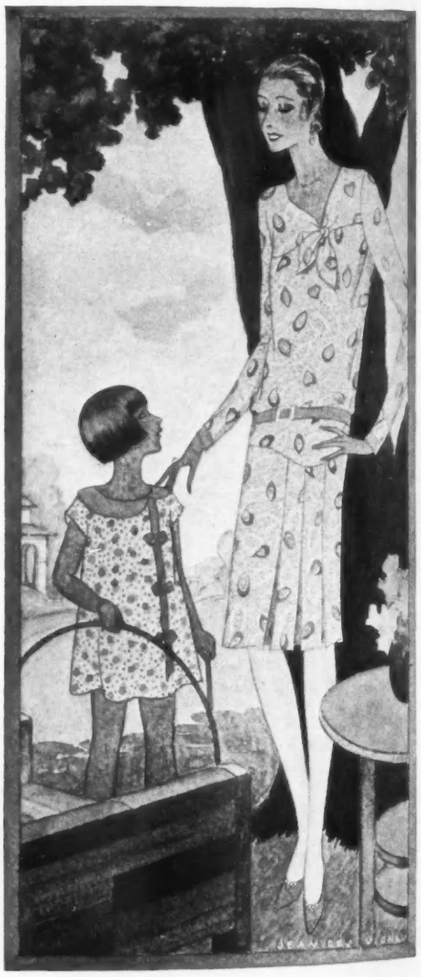
E. P. REED & CO., ROCHESTER, N. Y. -:- NEW YORK STYLE STUDIO, 47 WEST 34TH STREET

THIS FASCINATING CHART



. . .holds the secret of exclusive Parisian style, in a wardrobe of delightfully youthful frocks, for every day in the week.

A CHARMING WARDROBE . . . touched with true Parisian chic . . . aglow with fresh vivid color in distinctive combinations . . . And the secret is Peter Pan . . . a wonder fabric . . . Paris-designed . . . woven for wear . . . and guaranteed against fading. . . . Here are suggestions of the loveliness of these new Peter Pan Prints . . . of the gay youthful frocks that can be made from them . . . frocks such as you can make in an hour . . . at most moderate cost . . . frocks in charming effects of plain colors and smart new patterns . . . in a wide variety of the gingham checks now so much in vogue . . . See Peter Pan, at your department store . . . choose the new French designs that best become you . . . and remember, every piece of Genuine Peter Pan carries this guarantee: "We will replace any garment made of genuine PETER PAN if it fades."



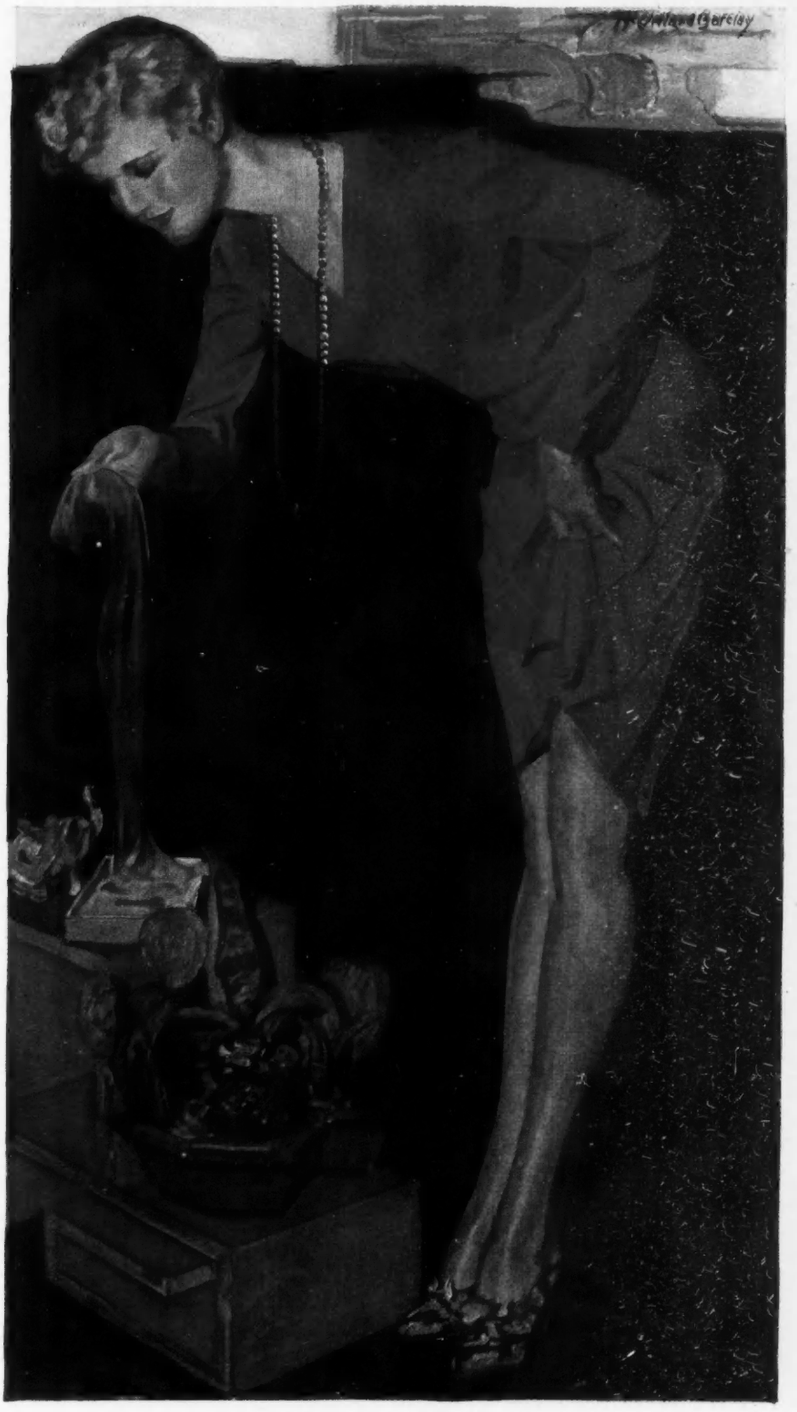
Once you have discovered the infinite charm of Peter Pan fabrics you will use them for draperies, bed spreads, scarves and a hundred other interesting touches of decoration throughout your home.

GENUINE
Peter Pan
REG. U.S. PAT. OFF.
Guaranteed Fast Color
WASH FABRICS

HENRY GLASS & COMPANY
43 L White Street, New York City
Please send me 30 samples absolutely FREE

Name.....
Address.....
City.....
Dealer.....
Does he sell Peter Pan?.....

Why did she buy those Stockings?



Why did she select Humming Bird Full Fashioned Hose? Was it because they were shown in the most ravishing new pastel and "cosmetic" shades? Because the fabric was irresistibly even and fine? Was she won by the rich lustre? The cleverly fashioned heels? The narrow hems? The generous length? The attractive price?

Or, had she worn Humming Birds before and discovered that garter runs would stop at the hem line without *visible* reason? That all reinforcements were hidden when the hose were worn? That soap and water wouldn't affect their color and sheen?

Whatever her reason—or reasons—for buying Humming Birds, she showed excellent judgment—she did, indeed. Prove it yourself. Humming Bird styles embrace Chiffon, Service Sheer and Service Weight; Picot Edge and Plain Hems. Smartly Styled Heels, including our Exclusive Concave Point.

DAVENPORT HOSIERY MILLS, Inc.
CHATTANOOGA, TENNESSEE
New York Office: 200 Fifth Avenue

CHIFFON • SERVICE SHEER • SERVICE • PICOT EDGE • PLAIN HEM • POINTED AND TAILORED HEELS

Humming Bird
FULL FASHIONED HOSIERY

© 1929, DAVENPORT HOSIERY MILLS, INC

M1006

THE SMARTNESS OF YOUTH ~ THE SPLENDOR OF ROYALTY

. . . "In the very nick

These new, beautiful and graceful models arrive upon the scene!"

QUOTED above is a reference to *the new Pierce-Arrow Straight Eight*, by Colonel Robert D. Garden, who for twenty-five years supplied fastidious New Yorkers with motor cars of this same famous make.

And now another page in fine car history has been turned with the new Pierce-Arrow—a car that has size without bulk, and beauty rather than tonnage.

Generous size and capacity there must be in the finer cars. But no longer at the sacrifice of symmetry of line, and spirit of performance.

Pierce-Arrow has solved the problem in the finest tradition. Incidentally, it has brought forth an automobile which spells the end of "the dowager" type among fine cars.

There was never a car more satisfying to the eye, or one more easily handled, than this newly arrived patrician among automobiles.

Twenty years ago Louis Fancher painted the original of this Pierce-Arrow automobile—then the finest car of its day. The scene is the Library of Columbia University, New York City.

PIERCE

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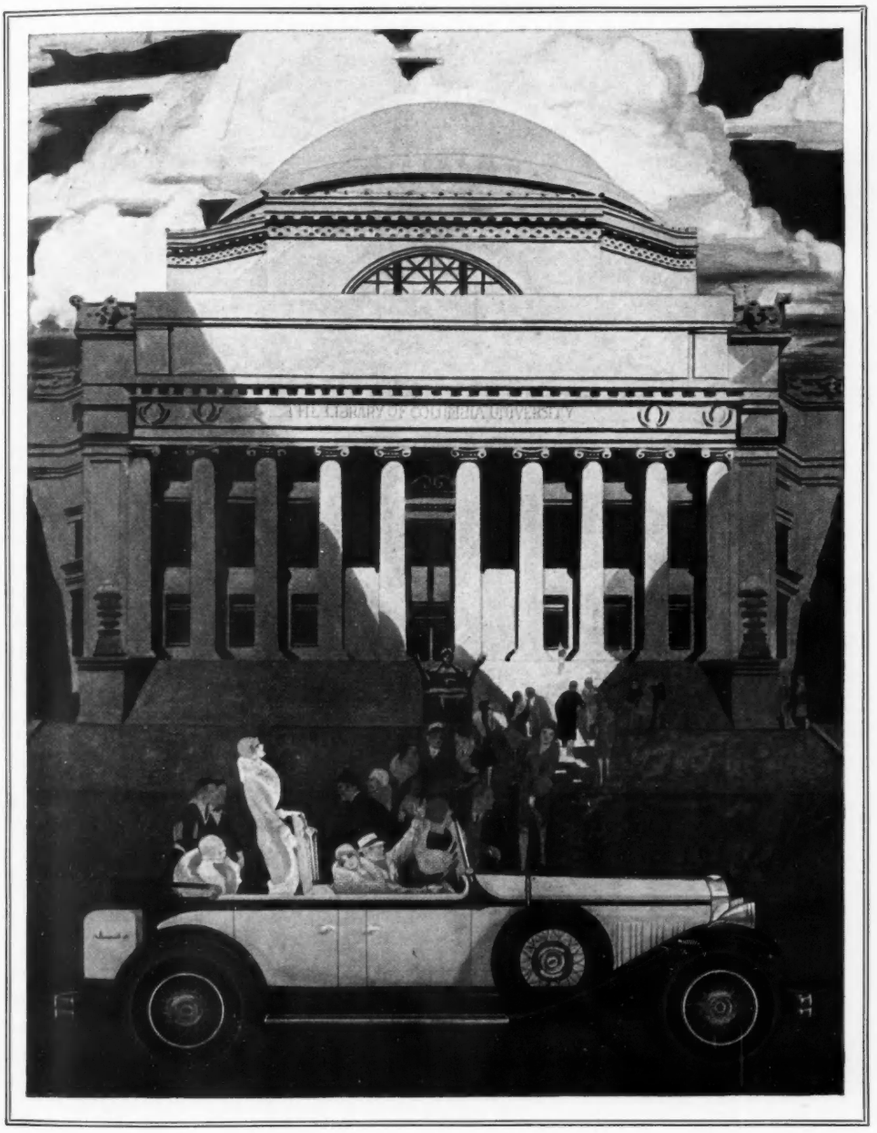


The same artist who did the illustration on the opposite page painted this 1929 Pierce-Arrow. The scene is the same . . . the car is of the same make, the same fame . . . the finest motor car in America.

$2775 to $8200
AT BUFFALO

The purchase of a car from income has been made an altogether attractive procedure by the Pierce-Arrow Finance Corporation. The average allowance on a good used car usually more than covers the initial Pierce-Arrow payment.

A STRAIGHT EIGHT *by* PIERCE-ARROW

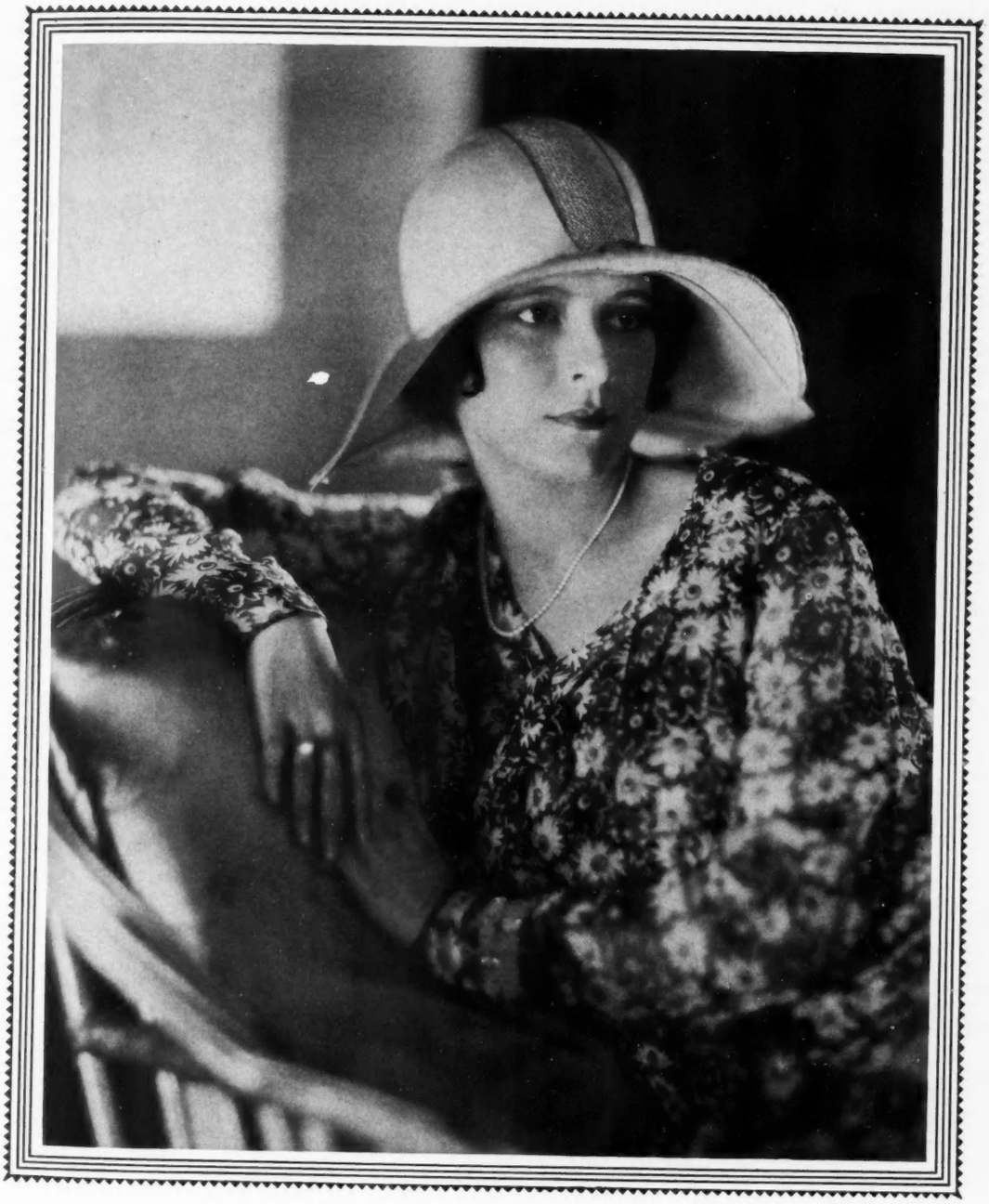
125 Horsepower Engine ▲ ▲ 85 Miles per Hour ▲ ▲ 133-inch and 143-inch Wheel-bases ▲ ▲ 59½-inch Rear Tread ▲ ▲ 72-inch Over-all Height ▲ ▲ Ample Head-room ▲ ▲ Wide Doors ▲ ▲ Pierce-Arrow Coachwork ▲ ▲ Non-shatterable Glass ▲ ▲ Fender or Bracket Headlamps optional without extra charge ▲ ▲ Bodies by Pierce-Arrow—and Pierce-Arrow in every part! *Pierce-Arrow mechanical detail embraces every device of proved character known to fine motor cars.*

E ARROW

See what miracles of knitting Van Raalte has achieved for you! Stockings of purest silk, sheer and wonderfully clear and even; created with consummate art and supreme felicity of detail —dainty lace circlets of "June-tree" motif (No. 679) or exquisite color-lined hems (different with each color stocking — No. 678). These cobweb-fine originations give the daintiest woman a new sense of luxury.

Observe the Singlette— created by Van Raalte! "Away," its designers said, "with extra layers of fabric, extra shoulder straps, overlapping of garments! Let's evolve one foundation to serve for all!" No. 9866 is the "suntanned" Singlette— its tones so fused and graduated, that, from skin to stocking top, the result is a melodious blend from pale nude to deep beach tan. ...Van Raalte Company, 295 Fifth Avenue, N.Y.

VAN RAALTE



THE FROCK AND THE JEWELS FROM CARSON PIRIE SCOTT & CO.

GAGE

Hats

ENSEMBLE ***for an important afternoon in early summer. The frock: Mag Helly's bolero model — of colourfully printed chiffon. The jewels: pearls, with diamonds. The hat:*** **BELLE,** ***by Gage—of ballibuntl straw and a basket-weave exotic.***

Copyright 1929
L.O.T. Co.

One finds R & T Silks in smart shops everywhere, shown in lovely frocks ready to put on, or by the yard in silk departments . . . rich shantungs and soft crepes, in unusual printed designs or solid-tone colors—all made of the finest natural silk, pure dye (without weighting) and washable. Look for the mark "R&T" in the selvage, or the label in the garment.

RAJAH
Shantung—the world's best wearing, smart silk sports fabric in both prints and plain colorings

YO-SAN
A dainty version of the new dull and rough surfaced silk shantung in both plain colors and prints

Regalia
A heavy pure silk shantung with a deeply creped surface in all plain colors

Jeune Paysanne
Silk crepe in gay, youthful and colorful designs as naive as Normandie in Spring

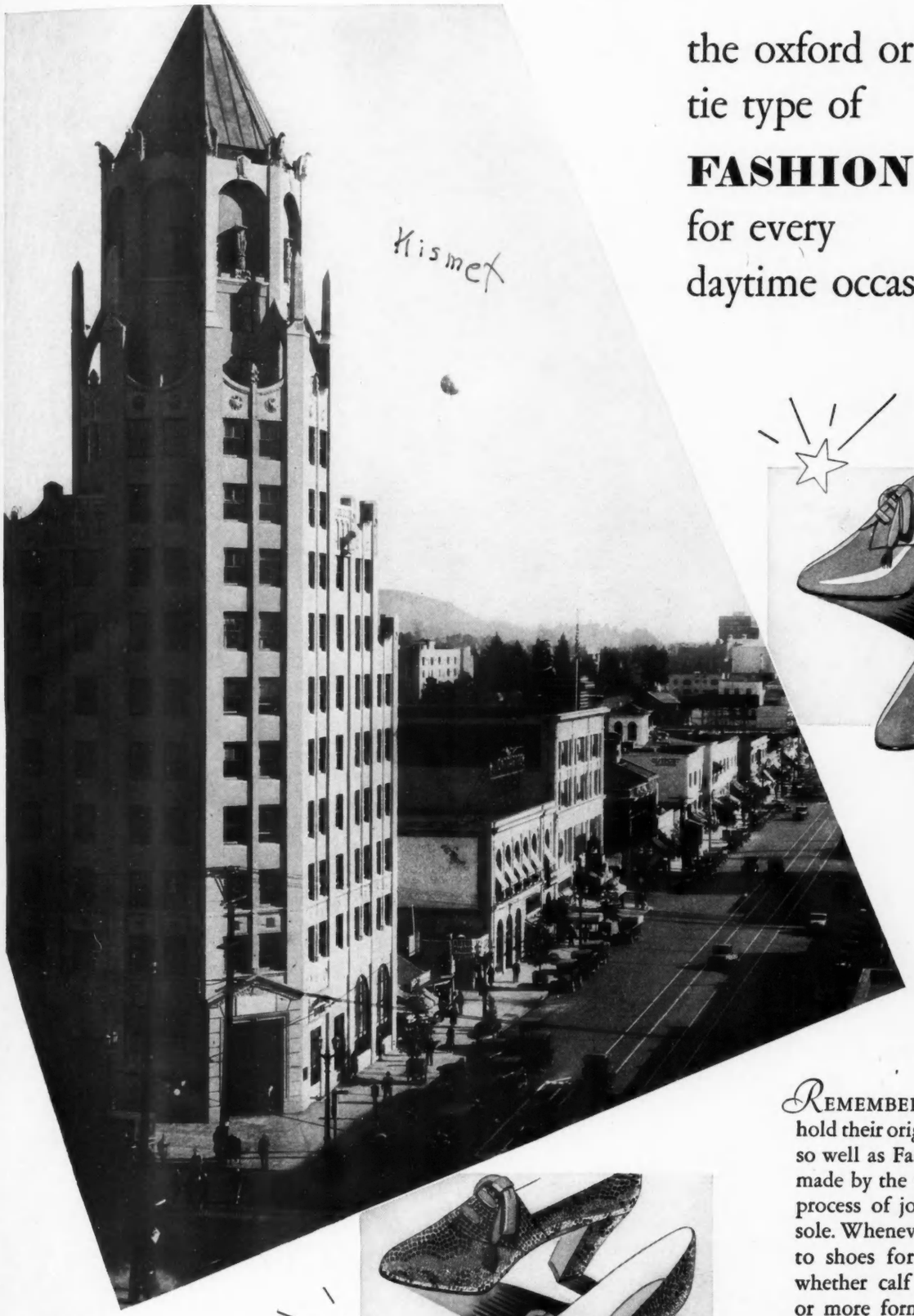
SALOME PRINTS
Color sophistication in printed crepes with wide selection of designs

Peasant PRINTS
Silk crepe in minute motifs of quaint provincial charm that have won fashion prominence

Leaders of Style in the World of Fabrics Since 1900

L. O. THOMPSON CO., 244 MADISON AVE., N. Y.

Hollywood names as A RISING STAR



HOLLYWOOD BOULEVARD
the "Fifth Avenue" of the famous studio colony

the oxford or
tie type of
FASHION WELT
for every
daytime occasion

Tailored footwear calls for tailored details such as Diamond Brand Visible Eyelets

REMEMBER that no shoes hold their original smart lines so well as Fashion Welts . . . made by the Goodyear Welt process of joining upper to sole. Whenever you are fitted to shoes for daytime wear, whether calf walking shoes or more formal lightweight kid or suede shoes, ask, *"Is this a genuine Fashion Welt?"*

UNITED FAST COLOR EYELET COMPANY
BOSTON, MASSACHUSETTS

Duo-Sette

The new mode demands curves! And in the Lily of France Duo-Sette your figure *has* curves — youth's high busts, youth's slim waist, and the firm, flat hips of girlhood.

Only when you wear a Duo-Sette do you realize that such soft, beautiful fabrics *can* persuade the flesh into lines of such allurement! Any quality store will fit you!

Lily of France

1115 Broadway, New York City

THE LOVELIEST OF UNDERTHINGS ARE MOST PRACTICAL *if they are made of* BEMBERG

Nightgown and negligee of Svelda, an all Bemberg fabric made by Aberfoyle

Bemberg
REG. U.S. PAT. OFF.
BRAND YARN

Bemberg is a soft, white, supple yarn made from pure dissolved fibres, spun into very fine threads, by an exclusive, stretch-spinning process, which gives it unusual strength and pliability. Because it has a natural lustre similar to silk and contains filaments of the same number and fineness, it combines with silk unusually well.

YOU naturally wonder, when you find anything so marvelously fine and soft of texture, "Will it wear? Will washing and ironing change the lustre, the texture or the color?"

As Bemberg is an entirely new textile fibre, proudly taking its place beside silk, wool, cotton and rayon as a distinct textile material, tests were made by three of the country's best equipped laboratories (names on request) to determine its tensile strength, shrinkage, color fastness and scorching point.

Knitted underthings of superior construction made of Bemberg were carefully measured before and after washing and showed no visible shrinkage. They were boiled without visible loss of color or lustre and they showed less tendency to run than other lustrous textiles.

Underthings of chiffon or crepe weaves made of Bemberg proved stronger and more resistant to normal perspiration than any other material except cotton. They could be tailored with an iron heated to any desired degree.

Every test led to the same conclusion—that the loveliest of underthings, in superior constructions, are most practical from the standpoint of durability and washability if they are made of Bemberg.

When buying, always be sure to ask, "Is this made of Bemberg?" Manufacturers are putting "Made of Bemberg" on their garments or the selvage of fabrics to identify this marvelous new textile yarn.

From April 15 to 22, 1200 stores of the Singer Sewing Machine Company will display fabrics made of Bemberg

AMERICAN BEMBERG CORPORATION
180 Madison Avenue, New York City

Please send me your booklet, samples of fabrics made of Bemberg and a twist of Bemberg Yarn as it comes from your Mill in Tennessee. I was unable to find garments or fabrics of Bemberg at (Store Name).....

Name .....

Address .....

V-4

In sanitary lingerie **PARIS** *prefers Kleinert's styles* > > >

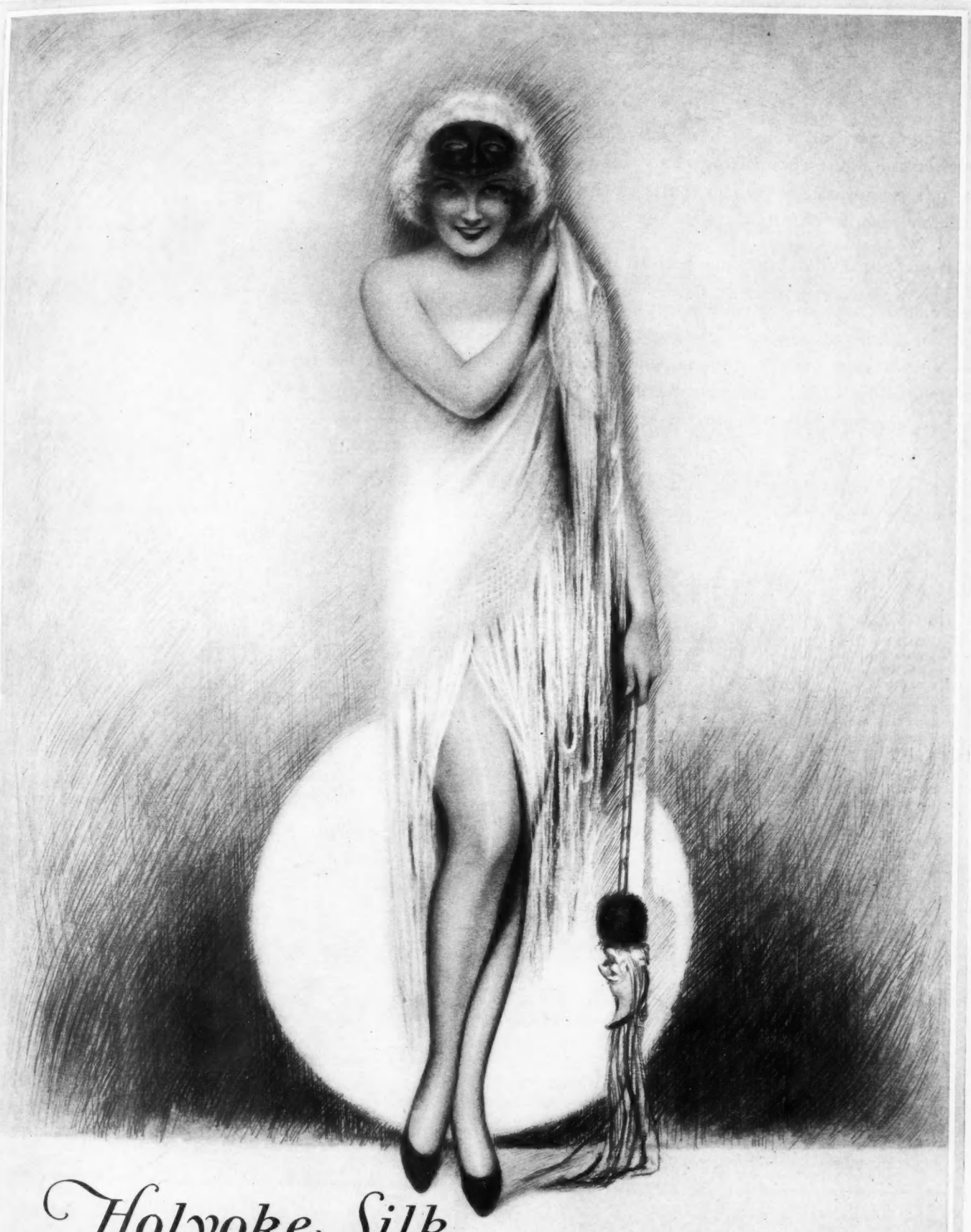
Perfect as Kleinert's Dress Shields

Styles *from* **Paris is not "news"—styles** *to* **Paris** *is!* **In the matter of Sanitary Lingerie, the Parisienne prefers garments made by Kleinert's because of our fifty years' experience in the handling and processing of pure rubber...To American women, the superiority of Kleinert's in the making of rubber articles has been known for half a century—the very** *name* **has come to mean "guaranteed protection". The garments themselves have the daintiness, the fine workmanship which both Paris and America approve so highly. In fact these pretty step-ins, bloomers, and shadow skirts are part of the** *everyday* **wardrobe of the many well dressed women who appreciate how much they help to prevent skirt wrinkles and keep the costume new-looking as well as affording adequate protection in emergencies...Any up-to-date Notion Counter can show you a varied and interesting group of our new styles—be sure to ask for Kleinert's**

These photographs show you an exterior and interior view of our headquarters at 30 rue Joubert. You will find here—or in the best Paris shops—all the Kleinert's articles you are accustomed to buy at home. Visitors are always welcome in our Paris show rooms.

Kleinert's

REG U.S. PAT OFF



Holyoke Silk
HOSIERY

Cobwebby weaves of superlative sheerness in the latest sun-tan shades.

Mills at Holyoke, Massachusetts . New York Office, 358 Fifth Avenue

Golf is now also a WOMAN'S GAME

No longer are men golfers and women golf widows!

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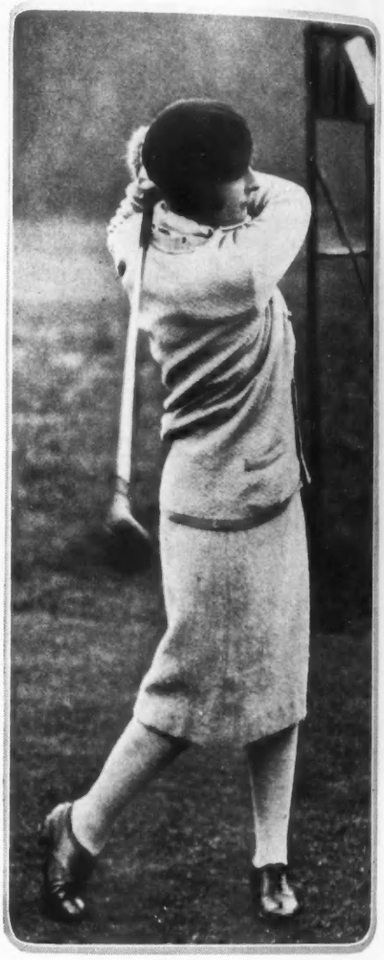

MAKE up your mind to learn to play golf now . . . or, if you play already, to play better golf this year. Determine to get more out of the game than ever before. By banishing just one single easily corrected fault, you can increase the pleasure of golf out of all proportion to the small "green fee" involved in subscribing to The American Golfer.

Some Forthcoming Features

ALEX J. MORRISON (who charges $200 for 12 lessons and gets it, with the gratitude of his pupils) is running a series of lessons in type and photographs on the fundamentals of playing golf.

ROBERT T. ("BOBBY") JONES, JR., associate editor, will write in every issue on how he plays golf and observes others doing it . . . a source of valuable tips.

GRANTLAND RICE, editor, will cover the American matches and championships of the spring . . . forecast, analysis, human side . . . in his own inimitable way.

BERNARD DARWIN, regular contributor, will cover the British championships . . . very interesting, this season. Captain Walter Hagen is taking over a strong team of professionals for the Ryder Cup Matches and the British Open. . . . Miss Glenna Collett and Miss Maureen Orcutt will make a try for the British Women's title, an honor yet unattained by an American girl . . . the British Amateur promises to be good.

GOLF CLOTHES: Every month, the newest and smartest golfing things . . . shown correctly worn with proper accessories.

O. B. KEELER gives a monthly review and commentary on notable happenings.

IN ADDITION: Authoritative answers by Innis Brown on rule questions . . . reliable advice on greenkeeping . . . the witty "Old Duffer's Almanac" . . . E. V. Shepard's bridge articles . . . specially taken action pictures of famous players . . . society and celebrity snaps at good clubs and resorts.

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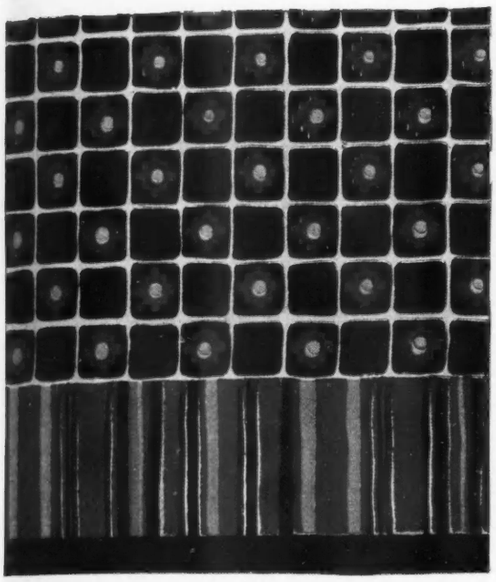

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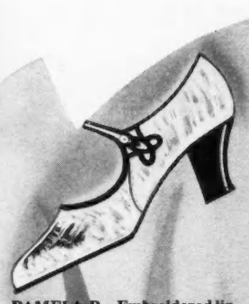

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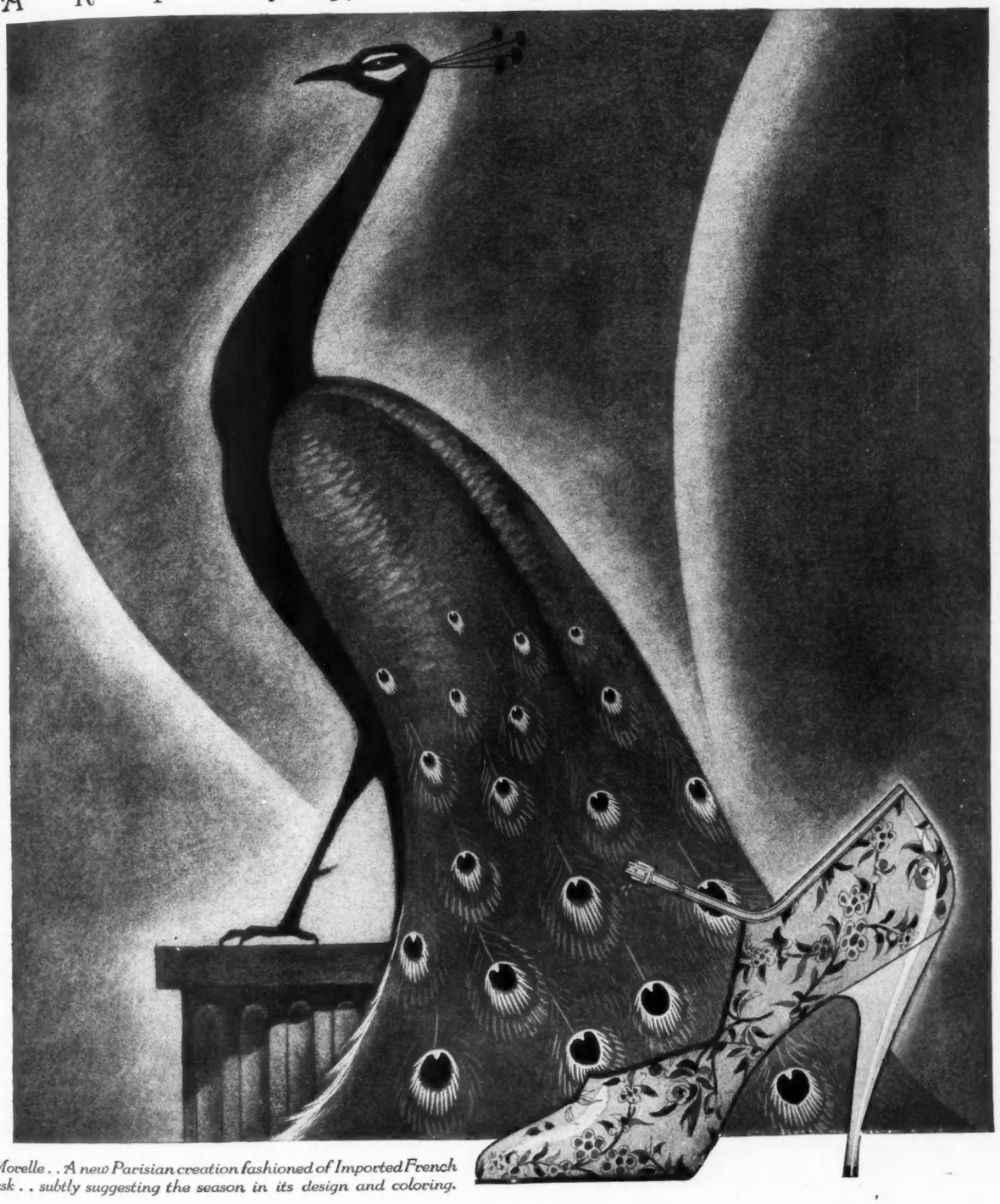

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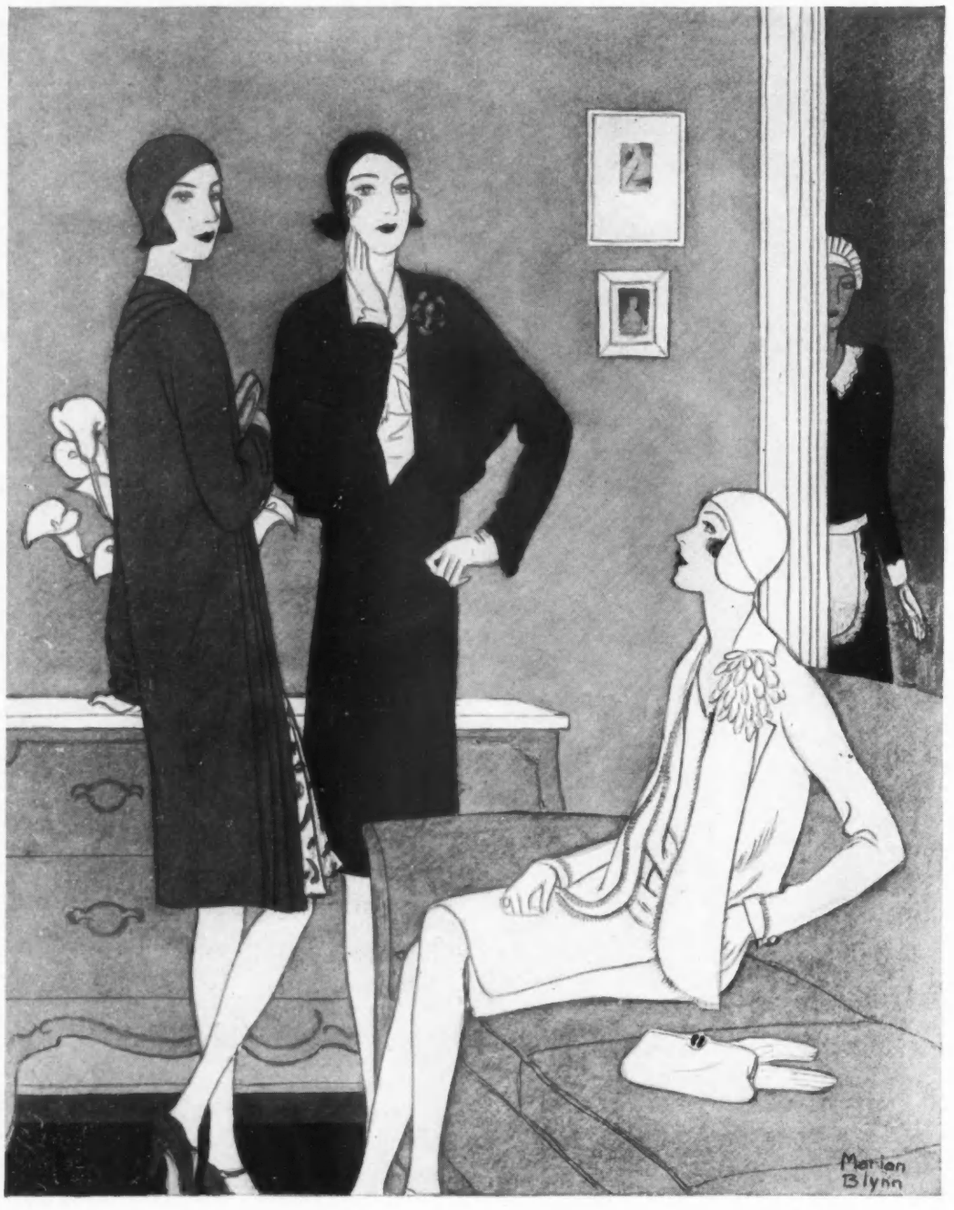

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SUPERIOR ENGRAVING. Wedding invitations and announcements a specialty. All work done in shoppe. Expert supervision. Write for booklet of samples. Superior Engraving Co., 610 E. Main St., Richmond, Va.

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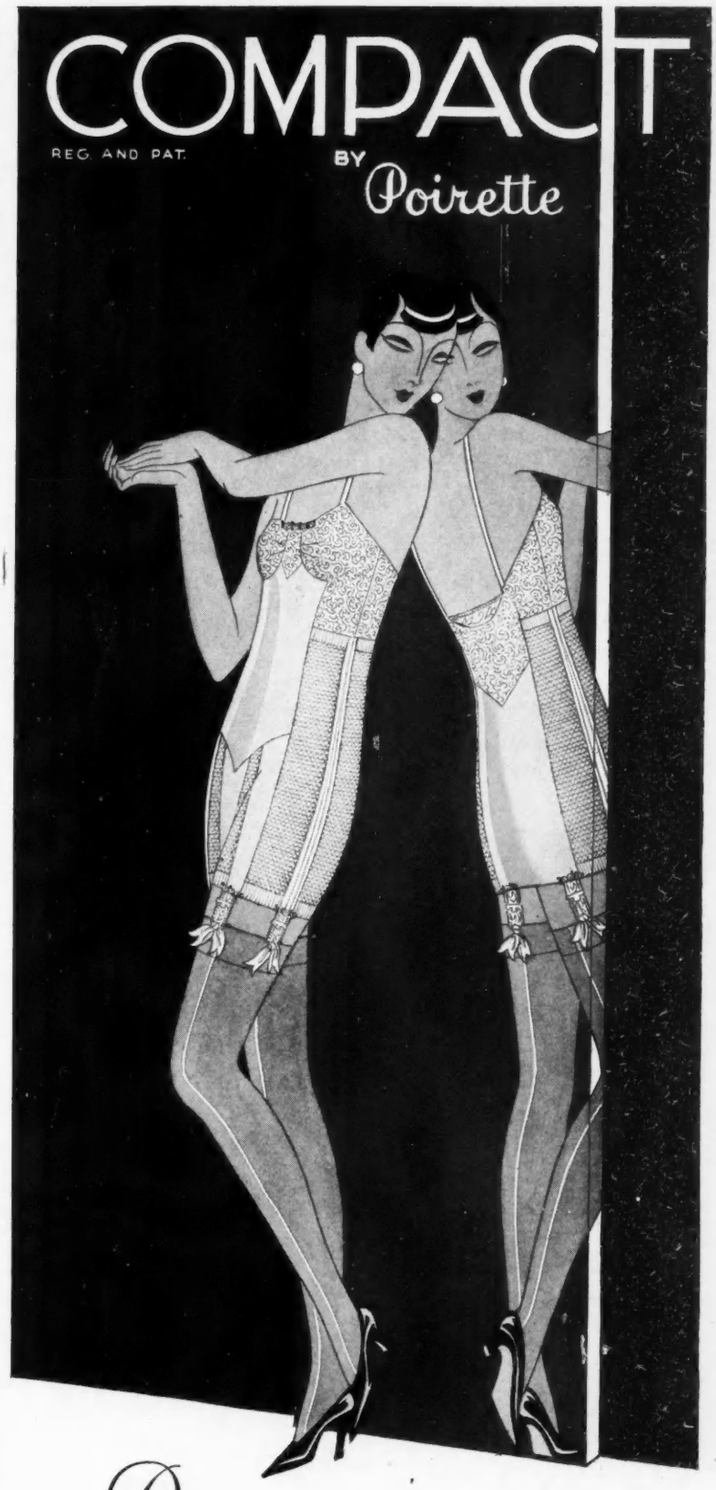

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The New NASH "400"

Leads the World in Motor Car Value

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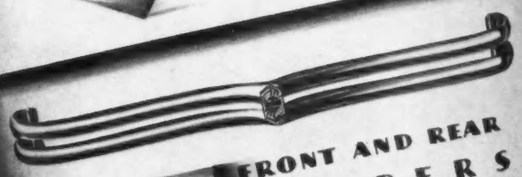

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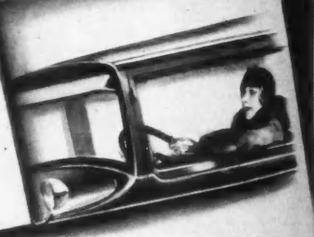
TWIN IGNITION MOTOR



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All motor cars have two prices—the factory (f.o.b.) price, and the *delivered* price. If the delivered price includes the extras, charged for at retail prices, you'll find your car costing a lot more than you anticipate. Some dealers (not Nash dealers) charge as much as $50 or $60 for bumpers alone. ¶ On the new Nash "400" you'll find every necessary accessory . . . hydraulic shock absorbers . . . bumpers, front and rear . . . even tire locks . . . installed at the factory . . . included in the factory price . . . *at no extra cost.* ¶ That means a very much lower price, delivered, fully equipped. *The Nash "400" leads the world in motor car value!*

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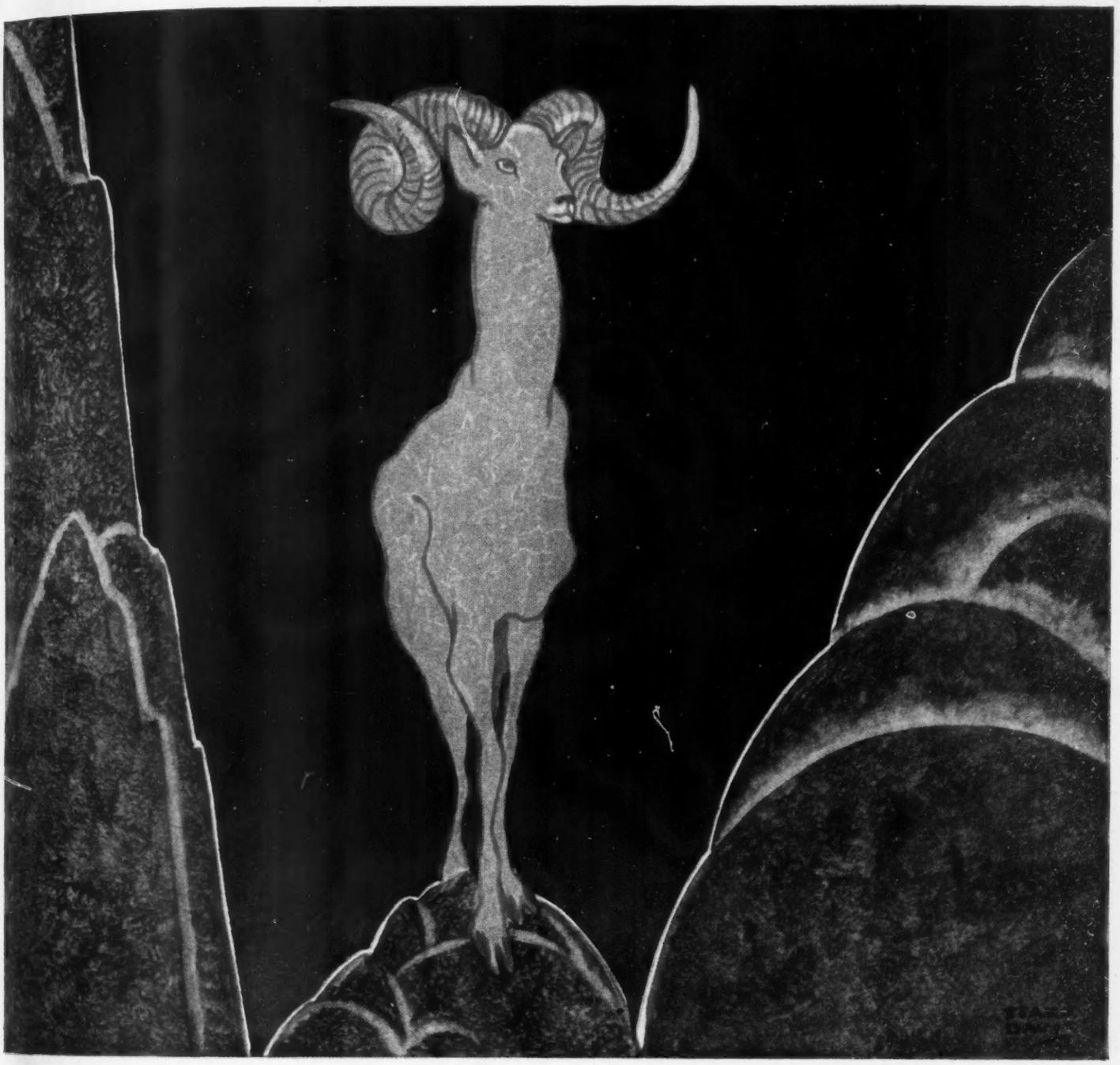

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THE way a mountain goat can "leap from crag to crag" is scarcely less amazing than the smooth, easy way an Ethyl-using car can slip through holes in traffic.

The Ethyl fluid in Ethyl Gasoline gives an engine a degree of response, an instantaneous pick-up, the greater flexibility which contributes immeasurably to sure-footed driving under all conditions.

And why not? For Ethyl fluid is the anti-knock compound, developed by General Motors' Research Laboratories, which leading oil companies are mixing with their good gasoline to provide a truly premium fuel. Have you tried it?

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ETHYL GASOLINE

Performance That Thrills..

[Four Speeds Forward
Standard Gear Shift]

THE *new* Graham-Paige sixes and eights, distinguished by their beauty and comfort, possess also the thrilling performance of *four speeds forward* (*two* high speeds with *standard* gear shift). *Fourth*, used most of the time, reveals a new smoothness and swiftness; *third*, a quiet internal gear, gives rapid acceleration in traffic and up steep hills. You are invited to drive —for only personal experience can give you an adequate appreciation of this *time-proved* four speed performance.

Five chassis—sixes and eights—prices ranging from $885 to $2495. Car illustrated is Model 615, six cylinder Roadster with rumble seat, $1195 (special equipment extra). All prices at factory.

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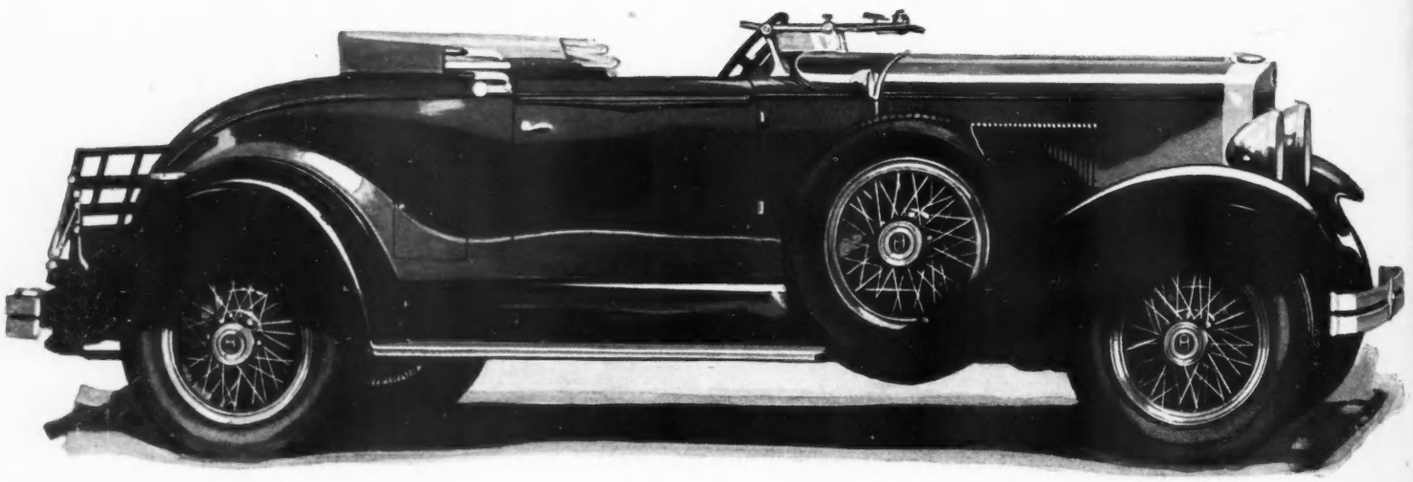

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PARIS adds to Motoring the final touch of Luxury

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LELONG and CHERUIT, by Special Appointment, have created Designs of Rare Beauty in

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The Final Touch . . . the luxurious finishing appointment. Motor Robes designed by world leaders of the mode now bring joyous color and richness to the interior of your motor car.

Robes by Chase for your closed car . . . in patterns and colorings of formal loveliness. For your touring car or roadster...dashing designs that rouse all the play spirit in you.

These exquisite creations of master designers, that now identify the truly smart motorist, are on display in better class shops.

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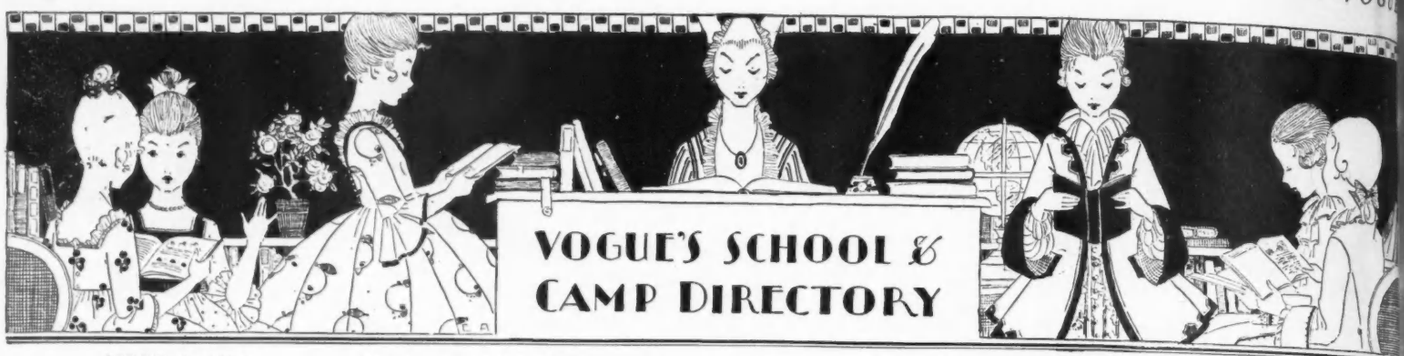

VOGUE'S SCHOOL & CAMP DIRECTORY

GIRLS' CAMPS

TEELA-WOOKET

Roxbury, Vt.

"The Horseback Camps." *Famous for fine saddle horses, free riding and thorough instruction in horsemanship.* Happy, laughing girls canter along the shady trails. Sleep under the starlit skies. Dive and swim and learn to play well the games they love best. *Beautiful golf course* with free instruction. Homy little bungalows. Shower baths. Delicious food in abundance. "No extras". Booklet. Mr. and Mrs. C. A. Roys, 10 Bowdoin St., Cambridge, Mass. Camp Idlewild For Boys, Lake Winnepesaukee, N. H., same management.

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On Buzzards Bay

Seashore camp for girls. Sandy beach. Cabins in pine woods. All land and water sports. Sailing with Cape Cod skipper. Rate includes riding. Illustrated booklet.

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18 Plymouth St.
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Mass.

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13th Season. Three Camps—Junior, Senior and Clan for Business and College Girls. Illustrated Booklet on Request.

Mr. and Mrs. F. M. Chubb
Mt. Washington, Maryland

A French Camp FOR GIRLS

ECOLE CHAMPLAIN

Offers Sports plus French

Address Miss Collins, Secy., Middlebury, Vermont

KINEOWATHA

WILTON, MAINE

A recreational camp for girls with separate tutoring unit. Booklet of either sent on request.

Elisabeth Bass — Wilton, Maine

PINE TREE

For Girls. On beautiful Naomi Lake 2,000 feet above sea, in pine-laden air of Pocono Mts. Four hours from New York and Philadelphia. Experienced councillors. Horseback riding, tennis, canoeing. Pine Tree Club for older girls. 18th year. Miss Blanche V. Price, 404 W. School Lane, Philadelphia, Pa.

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A SALT WATER CAMP FOR GIRLS

East Harpswell, Maine. All land and water sports. Winter Address Fairmont School 1703 Mass. Ave. Washington, D. C.

SILVER LAKE CAMP

In the Adirondacks. A camp for girls in the Lake Placid Region. 18th Summer. Riding. Swimming in a *natural* lake, all other sports. *Sleeping porches. References required.* Address, The Dunerces, Apt. 14J, 157 E. 72nd St., N. Y. City. Telephone—Rhinelander 7302.

Junaluska, N. C. For girls, in the "Land of the Sky"

On beautiful Lake Junaluska, 25 miles west of Asheville. Swimming, canoeing, riding, hiking, nature lore, etc. Girls from 23 states. Miss Ethel J. McCoy, Director, Virginia Intermont College, Bristol, Va.

When you write the advertiser for more detailed information, the mention that you saw the advertisement in Vogue will distinguish your inquiry.

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Cape Cod Sailing Camps for Girls. On Pleasant Bay, South Orleans, Mass. Established 1905. Modern buildings and sanitation. Camp farm. Safe milk. Results in health. Experienced camp mothers. All sports. Riding. MRS. E. A. W. HAMMATT, 66 Pinckney St., Boston, Mass.

AT CAMP

What do children do?

Activities at camp vary widely. There is the small canoeing and riding camp, where children are trained to the activities and hardships of the trail. There is the crafts camp, where manual training, pottery and basketry and jewelry making, and habits of neatness and order are taught. There is the sports camp, with expert instruction in all sorts of physical activities. There is the nature-study camp for the scientific-minded child. There is a camp offering all the joys and advantages of a well-managed country club. Some camps operate like a school, planning the child's whole programme hour by hour. Some are run on an elastic schedule, with regular hours for very little except meals and sleep.

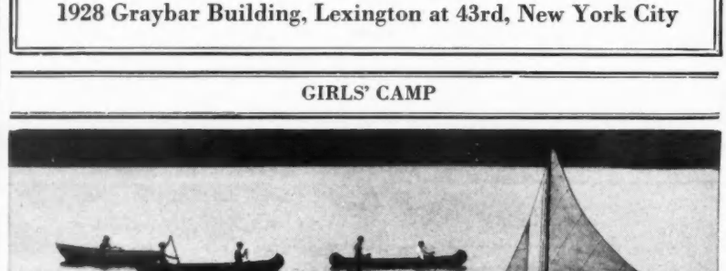
Which type of camp one chooses depends on the bent of mind and the immediate needs of the individual.

Look over the camp advertisements in these columns. Most of them indicate their specialties. Or, if you have problems not readily answerable, the Condé Nast Educational Bureau will be glad to put its advice, and its personal knowledge of camps, at your disposal, without charge. In writing to camps, it is well to identify yourself as a reader of Vogue.

THE CONDÉ NAST EDUCATIONAL BUREAU

1928 Graybar Building, Lexington at 43rd, New York City

GIRLS' CAMP



OGONTZ *White Mountain Camp for Girls*

THE beautiful wood-circled lake challenges every spirited camper. Only tested swimmers are allowed in the canoes . . . a sail in the trim new boat . . . the excitement of aquaplaning. Horseback riding under West Point officer included in fee. Stage, dance floor. Electricity, running water. 600 acres. Log Hall Club for older girls. Direction Ogontz and Rydal schools for girls. Ask for our interesting catalog. OGONTZ SCHOOL, RYDAL, PA.

GIRLS' CAMPS

CAMP FARWELL

A camp for girls on beautiful lake in Green Mountains of Vermont. Fine horses. No extra charge for riding. Farwell girls know joys of life in the open with swimming, canoeing, tennis and other land and water sports. Dramatics. Crafts. Tents and Bungalows. Hot and cold running water. Careful supervision. Senior and Junior camps. 24th year.

Booklet on Request

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THE VALLEY RANCH

Saddle trip through Yellowstone National Park and the Wyoming Rockies for a carefully selected and chaperoned party of young ladies. Riding, fishing, camping, swimming and mountain climbing. Christian. 8th year. Booklet.

Julian S. Bryan, Valley Ranch Eastern Hdqrs., 70 East 45th St., N. Y.

CAMP TWA-NE-KO-TAH

For Girls On Beautiful Lake Chautauqua, N. Y. Cultural and character training camp. 1500 ft. elevation. All land and water sports. Golf, Riding, Swimming, Dramatics, etc. Ages 8 to 20. Rev. and Mrs. R. Carl Stell, 12 College Hill, Snyder, Erie County, N. Y.

MERRYFIELD

For girls 10-18

On private estate in Berkshires. Small enrollment, personal supervision. Horseback riding, sports. Instruction in music and languages if desired. Booklet.

Barbara D. Leshure, Derby Dingle, Springfield, Mass.

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A CAMP FOR GIRLS. San Jacinto Mountains, California. Limited to 35 Girls, 10-18 years of age. Swimming, Riding, Archery, Dramatics. All games. Expert Instruction. Resident physician. Booklet. Harriet A. Snyder, M.D. Victoria Ave. Los Angeles, Cal.

Skookumchuck-in-the-Rockies

The ranch camp for girls in the Canadian Rockies British Columbia

For information and literature write

Mrs. E. L. Staples, 1026 G Street, Coronado, Calif.

ABENA FOR GIRLS

BELGRADE LAKES, MAINE

Twenty-third season. Booklet.

Miss Hortense Hersom, 46 Beacon Street, Boston, Mass.

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A camp of fine ideals and traditions, now in its 17th year. Expert coaching in tennis, swimming, hockey, riding, dramatics. Limited to 70 girls. Illustrated booklet.

Mrs. André Fontaine — Roslyn Heights, L. I.

When writing to schools or camps advertised in these pages identify yourself as a reader of Vogue.

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For girls on beautiful lake in fragrant pine woods. All sports, crafts. Wholesome farm food. *The Club*, a separate camp for young women over 18. Catalogs.

Miss Evelina Reaveley, Box B, Elmwood, N. H.

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Seashore, Forests, Farms, Little Rivers, Wild and Primitive in Northern New England. Modern as Fifth Avenue. Nearly thirty-one miles east of New York City.

The Cornucopia Home-Camp (Daddy Bigelow)

Four months—June 1 to October 1

Sound Beach — Connecticut

GIRLS' CAMPS

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Camp for Girls
Lake Fairlee, Vermont

Ages 6 to 16. All outdoor sports, archery, rifle practice, riding, boating, handicraft, nature work. A. R. C. life-saving course. Electric light; hot and cold showers. Mature supervision.

Mr. & Mrs. Harvey Newcomer, 14 Lattin Drive, Yonkers, N.Y.

CAMP CHEQUESSET
the Nautical Camp for Girls on Wellfleet Bay, Cape Cod

Offering to the older girl of culture and intelligence a varied life of water and land activities in the atmosphere and tradition of the old Cape. Camp cruiser. Limited number of girls 12-21.

15th Season. Write for booklet and photographs to Lucile Rogers, 12 Parkside Road, Providence, R. I.

Bonnie Dune, the Nautical Camp for Boys 25 miles away, is affiliated. Booklet.

CLUB MOOSILAUKE
Lake Katherine, Pike, N. H.
A camp for girls over sixteen.

The Prep School Senior, College Girl, Débutante, The Young Wife, The Professional Girl.

Conducted by — *Winter Address*
JOSEPHINE M. SCHMID — Goucher College
ELINE VON BORRIES — Baltimore, Md.

Rates—Season $350 Month $180 Week $50
Booklet on request

WYNONA *Camp for Girls*
On Lake Morey, Fairlee, Vermont

Complete Equipment and Select Clientele. Address 267 Summer Street, Fitchburg, Mass.

HOLIDAY CAMPS—FOR GIRLS
Beautifully located on two lakes, northern Minnesota. Juniors. Seniors. Individual attention. Experienced staff. 16th season. Cabins. Wonderful horseback trails. Long canoe trips. Fee $350. Address Mary V. Farnum, 3926 N. Kostner Ave., Chicago. After May 1, Hackensack, Minn.

CAMP LAUDERDALE
For Girls 8 to 18

In beautiful Lake George country. Expert supervision. Splendid equipment. Rustic cabins. All land and water sports. Rate $250. *Catalogue.* **Mrs. E. V. Powell, Director, Box 305, Tarrytown, N. Y.**

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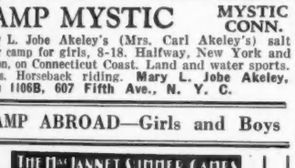
A Progressive Camp for Girls

On Chain of 27 lakes. All camp activities. French Conversation. Many trips by canoe, horseback, truck, and motorboat. College graduate staff; doctor and nurse. Enroll early. Write:
Mrs. L. A. Bishop, Three Lakes, Wis.

CAMP MYSTIC
MYSTIC CONN.

Mary L. Jobe Akeley's (Mrs. Carl Akeley's) salt water camp for girls, 8-18. Halfway, New York and Boston, on Connecticut Coast. Land and water sports. Crafts. Horseback riding. **Mary L. Jobe Akeley, Room 1106B, 607 Fifth Ave., N. Y. C.**

CAMP ABROAD—Girls and Boys



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A BAR A RANCH
ENCAMPMENT, WYOMING

Unique among ranches: Beautifully located in the Heart of the Cool Rockies. **Equipped for your comfort;** Cabins with private baths; Electricity; Exceptional food. **For your pleasure:** Horseback Riding, Unexcelled Trout fishing, Hunting, Swimming, Tennis, Mountain Horseback trips. Guests limited to 40. Christian. References required. Season June 15th—Oct. 1st.

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Separately conducted, a month's horseback trip for a limited number of boys, 14 to 18 years.

Address the Ranch or, I. S. Rossiter, 36 East 29th St., New York City.

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2 HOURS FROM N.Y. — 3 HOURS FROM PHILA

"The Camp For Regular Boys"

Camp-owned horses, kennel of fine dogs, athletic fields. Canoes, trips. Own truck gardens (no canned food). Trained Counselors mature men. Permanent buildings and correct sanitation.

Moderate all-inclusive Fee. Write for Catalogue

W. B. TRANSUE, North Water Gap, Pa.

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Junior Camp Senior Camp

10th Season. Boys 8-18. On 15 mile lake in Pocono Mts. Staff of experienced leaders for all sports. Fee includes unlimited horseback riding. Canoe trips, sailing, woodcraft, rifle.
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Marymount
Tarrytown-on-Hudson New York

A WELL regulated outdoor life under careful supervision with facilities for riding, swimming, hockey, lacrosse, and other open-air games and sports, forms a regular part of both school and college activities at Marymount.

Marymount School, situated in Wilson Park, offers two-year pre-academic, academic, and Finishing courses. Marymount College, on Castle Ridge, is a member of the Association of Colleges and confers B. A., B. S. and M. A. degrees.

Both are Catholic institutions, located in beautiful Westchester County, 40 minutes from New York, with well equipped academic buildings and resident halls. Secretarial, domestic science and cultural courses. College students may have a year's study and travel abroad at Paris Branch, with full credit for studies.

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BOYS' CAMPS

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Ride your own cow pony. Learn Roping. Help herd cattle. Pack trips—Rodeo at Prescott—Visit the Grand Canyon and the Indian Reservations. Native Cowboys and Eastern college men in charge.

Booklet, Eastern Mgr., Judson V. Blake 20 East 39th Street, New York City

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HORSEBACK trip through the Rockies of Wyoming and Yellowstone Park for a select party of older boys and young men. Mountain climbing, swimming, fishing, trail-riding, and camping. Christian. 18th year. Booklet.

Julian S. Bryan, Valley Ranch Eastern Hdqrs., 70 East 45th St., N. Y.

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FOR BOYS, 7-17 — OXFORD, MAINE

Small Camp. Expert Counselors. Airy Cabins. Modern Sanitation. Golf. Aquatics. Horseback Riding Featured. **Joseph F. Becker, Lawrence-Smith School, 168 E. 70th St., New York City.**

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For Boys under 16. Experienced counselors. All land and water sports. 20 miles from Boston, secluded yet accessible. For Catalog address **A. H. Mitchell, Director, Mitchell School, Box V, Billerica, Mass.**

OSSIPEE For Boys 27th year White Mts., N. H.
"Far ahead one of the best camps for boys"—a camp specialist's opinion. Beautiful pictures and circular free. Address

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LAKE OTSEGO, Cooperstown, N.Y.
An exclusive **riding** camp for boys, 6 to 12 from cultured Christian homes.
Mrs. Clifford C. Braider
242 East 19th St. — New York
Also Companion Camp for Girls

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Superb bathing, sailing, canoeing, deep-sea fishing; land sports. Riding. Cabins. Tutoring. Camp Mother. Trained nurse. Nutrition classes for underweights. Senior. Intermediate. Junior Camps. Booklet. **Harriman V. Dodd, Worcester Academy, Worcester, Mass.**

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For Boys 6-18 yrs. Always a Leader. Bear Island, Lake Winnepesaukee, N. H.

The secret of our success is not intensive training. A counsellor for every four boys. Mr. & Mrs. A.G. Carlson, 51 Beaconsfield Rd., Brookline, Mass.

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School Program—13 College and School teachers for 40 boys, 15-21. **Camp Program**—Riding, Tennis, Sailing, Golf, Aquaplaning, Trips, Sports Staff of 3.
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At Bantam Lake, Conn. All land and water sports. Horseback riding. 100 miles from N. Y. *Catalogue.*
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Resident and Day Departments. Academic and Advanced Finishing Courses. Intensive College Preparation. Music, Art, Languages, Dramatic Art.

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A Day School for girls offering College Preparatory and General Courses. Pre-Primary to College. Modern fire-proof building. Athletics. Music, Art and French. Catalogue on request. **Principals, The Misses Kenney, 52-54 East 78th St., New York**

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MISS WEAVER'S SCHOOL
Preparatory Courses. Sports. Limited enrollment
Foreign study group in Munich
Tarrytown-on-Hudson, New York

Brantwood Hall
College preparatory for girls in the most beautiful suburb of New York City. General courses; music, art, dramatics, dancing, horseback riding. 12 acres affording all outdoor sports. Separate buildings for younger girls. **Lawrence Park, Bronxville, New York**

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and Junior College
The Castle
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MERRICOURT Children 3-10 School and Camp
Home atmosphere, parental care, proper diet. Beautiful location, large lawns, orchard, children's gardens. Safe bathing. Nature study. Handcraft. Careful supervision. Always Open.
Rev. and Mrs. John V. Kingsbury, Berlin, Conn.

ALOHA
Camps for girls and boys in Vermont
Booklets. **Mr. and Mrs. E. L. Gulick Brookline, Mass.**

CADAHO FOR BOYS — JUANITA FOR GIRLS
Distinctively separate camps on Gardner Lake, Conn. 616 acres of land. Rates $200 including all land and water sports. Horseback riding and tutoring are optional. Illustrated booklet.
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Cathedral School of Saint Mary

GARDEN CITY NEW YORK

College Preparatory and General Courses. Right Rev. Ernest M. Stires, Pres. of Board, Miss Miriam A. Bytel, Principal.

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A COUNTRY SCHOOL FOR GIRLS
Overlooking New York Harbor
College Preparation. General Course. Music. Art.
Emma Barber Turnbach, Head Mistress Dongan Hills, Staten Island, New York

The KNOX School for Girls
COLLEGE preparatory. Junior College and cultural courses. **Mrs. Russell Houghton, Box V, Cooperstown, N. Y.**

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On beautiful Lake Gleneida, near New York.
College Preparatory, General and Special Courses. Fully Accredited. Small classes. Moderate rates. 63rd year. Junior School.
HERBERT E. WRIGHT, D.D. Pres., Box V, CARMEL, N. Y.

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College preparatory school for girls. Special one year intensive course. General courses. Music. Art. Riding and swimming. **Catalogue.**
ELLEN V. BARTLETT, A.B., Principal Poughkeepsie — New York

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Booklet

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An exclusive home for students and young ladies, desiring an attractive home environment in New York. Chaperonage elective. French. Booklet.

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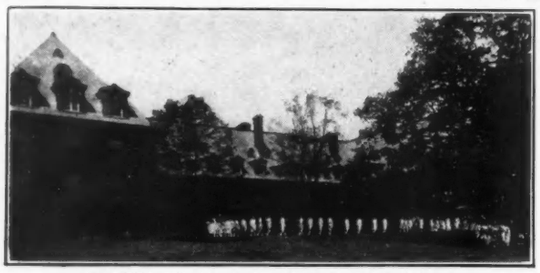

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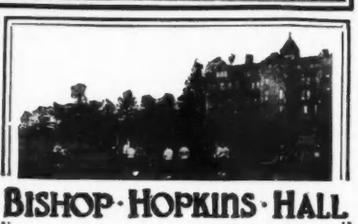

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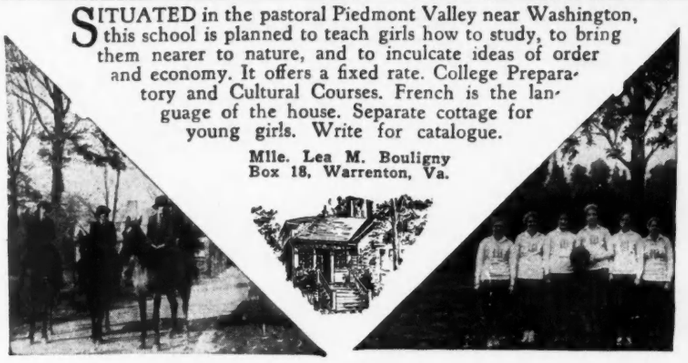

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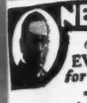
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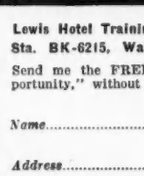

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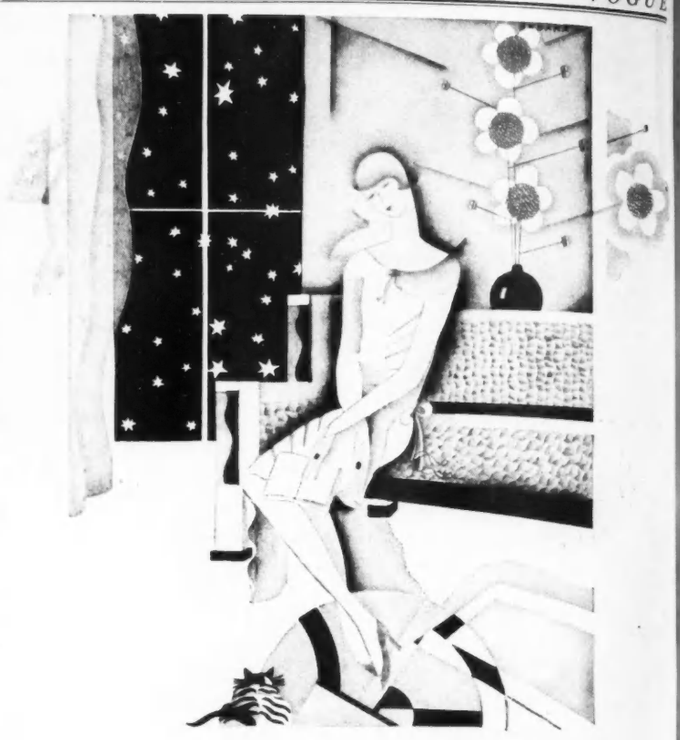

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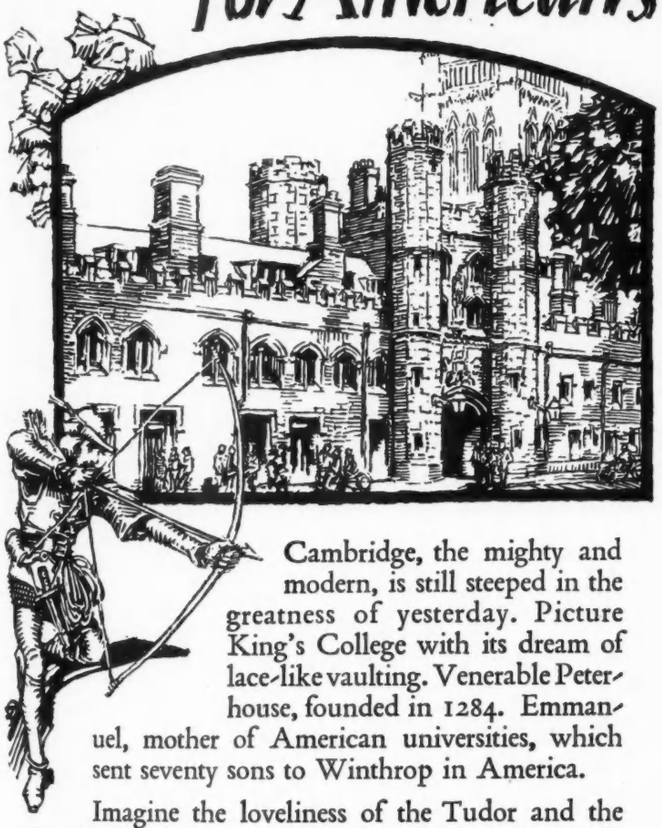

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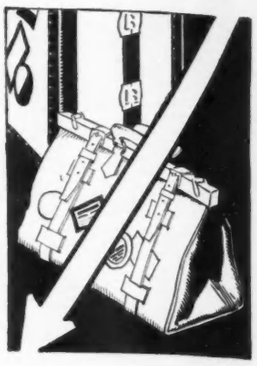

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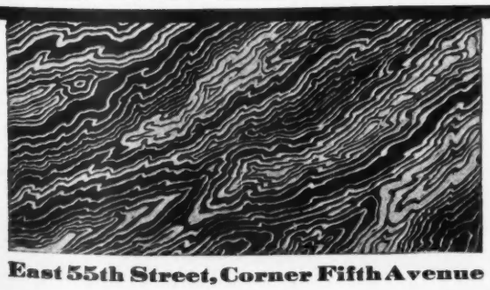

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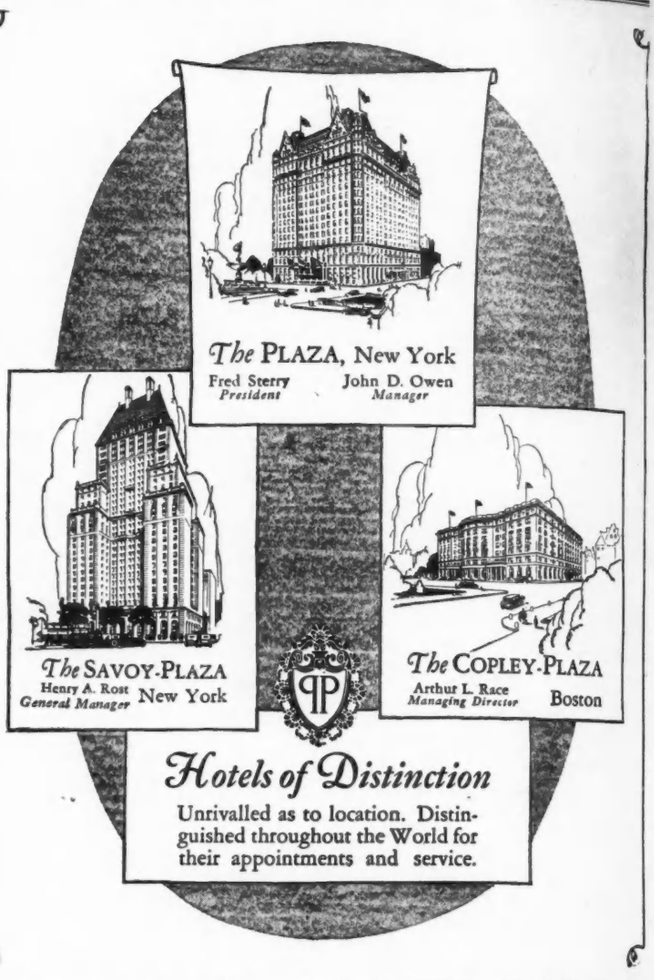

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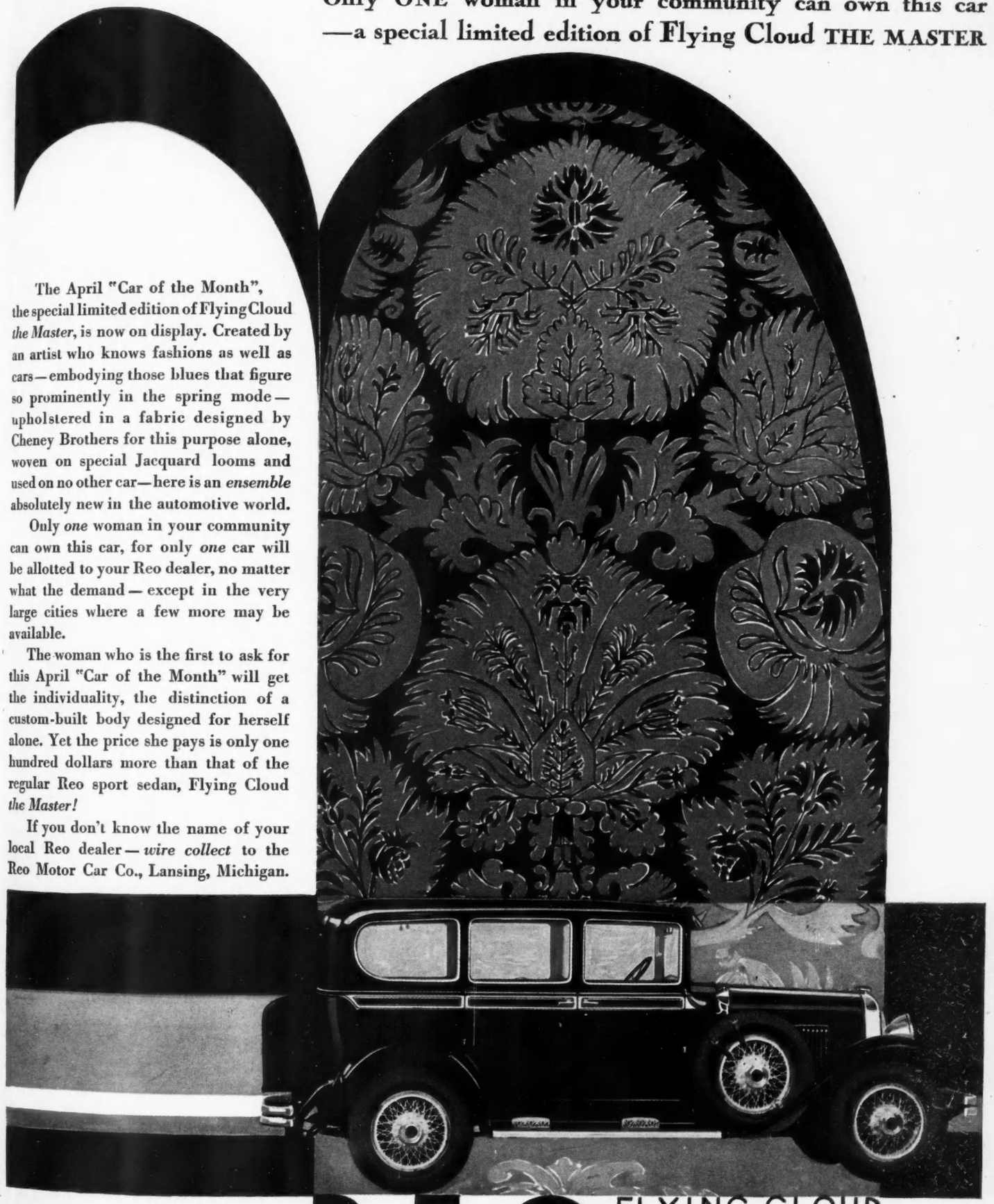
Here is the Reo "CAR OF THE MONTH" for April

Only ONE woman in your community can own this car —a special limited edition of Flying Cloud THE MASTER



The April "Car of the Month", the special limited edition of Flying Cloud *the Master*, is now on display. Created by an artist who knows fashions as well as cars—embodying those blues that figure so prominently in the spring mode—upholstered in a fabric designed by Cheney Brothers for this purpose alone, woven on special Jacquard looms and used on no other car—here is an *ensemble* absolutely new in the automotive world.

Only *one* woman in your community can own this car, for only *one* car will be allotted to your Reo dealer, no matter what the demand—except in the very large cities where a few more may be available.

The woman who is the first to ask for this April "Car of the Month" will get the individuality, the distinction of a custom-built body designed for herself alone. Yet the price she pays is only one hundred dollars more than that of the regular Reo sport sedan, Flying Cloud *the Master!*

If you don't know the name of your local Reo dealer—*wire collect* to the Reo Motor Car Co., Lansing, Michigan.

This illustration shows the actual upholstery fabric made by Cheney Brothers on Jacquard looms exclusively for the Reo "Car of the Month" for April.

REO FLYING CLOUD

OF THE MONTH

CANADIAN NATIONAL — TO EVERYWHERE IN CANADA

The Wild Weird Land of Gold Rush Days

ALASKA

COME to Alaska this summer—land of scenic grandeur and long, glorious summer days—where mountains crested with eternal snow shoulder the sky and glaciers gleam above flower-decked valleys—an enchanting land of trackless forests, quaint Indian villages and ancient, grotesque totem poles.

Cruise a thousand miles through the calm, clear waters of the famous sheltered "Inside Passage" from Vancouver to Skagway with stops at Wrangell, Ketchikan and Juneau, America's outposts of the far north. From Skagway follow the historic "Trail of '98" over the once dreaded White Pass, across Dead Horse Gulch to White Horse Rapids of the mighty Yukon—on to Dawson and Nome if time permits.

Put this gorgeous tour of the northland on your program this summer. Stop over at Minaki Lodge on the beautiful Winnipeg River and at Jasper Lodge in Jasper National Park.

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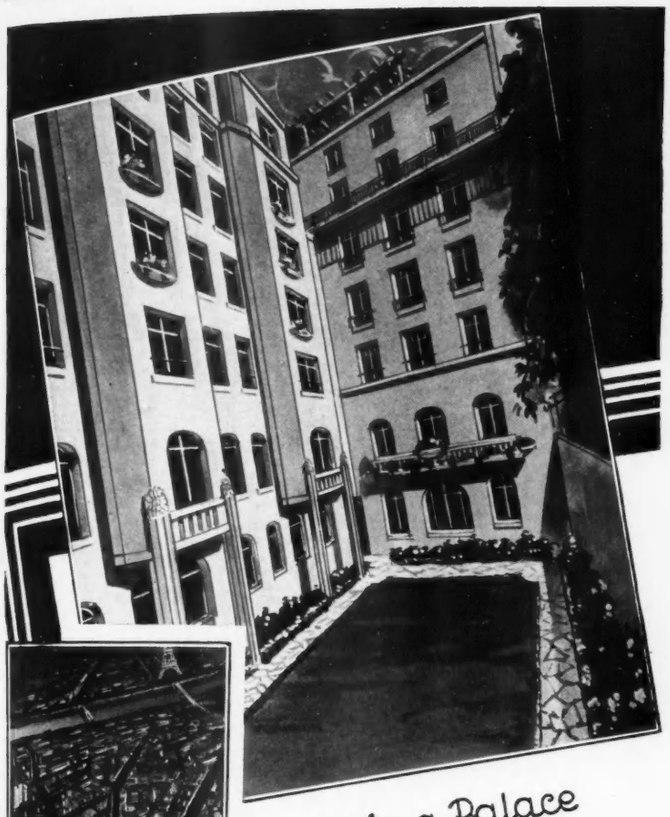

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Located at the "Etoile" in the most refined quarter of Paris, Helios, due to its comfort, "élégance" hygiene, and the refinement of its elaborate "service," offers to its guests the comfort of a private mansion.

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WHAT a summer's vacation it will be —to live for a few weeks where the water is a place to *play*, and not just a way to cool off! Where the air is almost as cool as the smooth green breakers that slide and rustle on the coral sands!

Here are long curving beaches sparkling with gayety and color, where pleasure-bent throngs from every continent gather for a holiday. Tiny beaches, too, where you can drowse all day in the shade of a rustling coco palm.

Bronze-skinned Hawaiians will teach you how to balance on speeding surfboards. Native outrigger canoes ride the breakers at tobogganspeed. There's a thrill even in watching them from the *lanai* of your beach hotel.

Golf courses everywhere. Motoring, sightseeing, cruising among the fairy islands of Oahu, Kauai, Hawaii and Maui. Hawaiian music and dancing, strangely beautiful. Volcanic marvels in Hawaii U. S. National Park, where giant tree ferns line the motor road to Kilauea's mammoth steaming crater. Great gamefishing off the Kona Coast.

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There could be no more delightful way of teaching American History to your children than a tour along the 4,290 miles of perfect roads in Virginia.

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Let's take for ourselves the peace of quiet valleys—the glory of mountain peaks—the beauty of sunset skies. Let's take them home with us—and home will be the sweeter for our wanderings!

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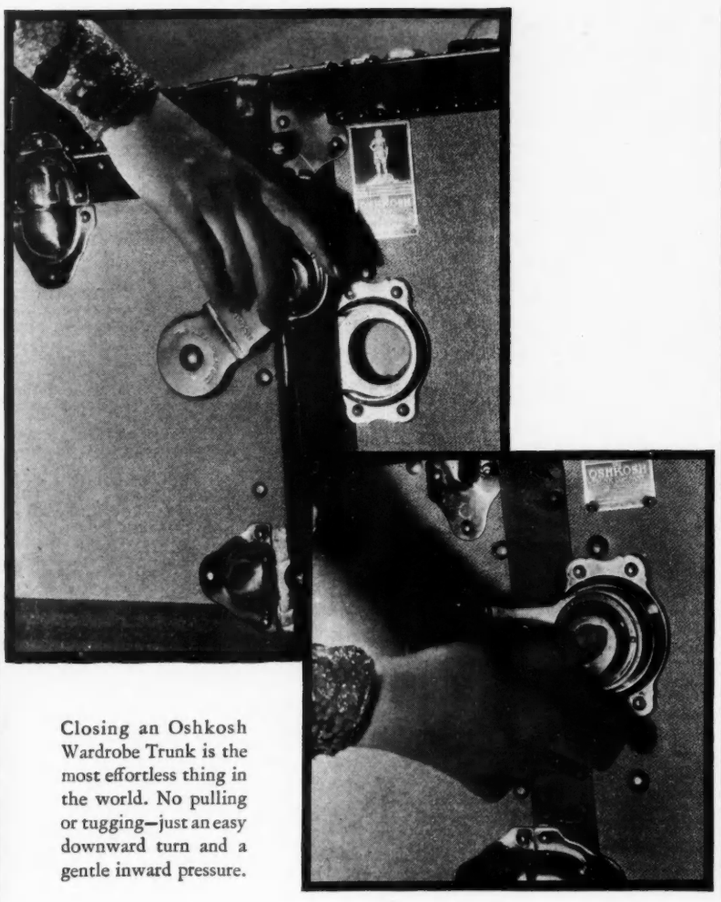

Closing an Oshkosh Wardrobe Trunk is the most effortless thing in the world. No pulling or tugging—just an easy downward turn and a gentle inward pressure.

Only a safe could be safer

PRESS DOWN gently on the lock of your Oshkosh Wardrobe, and as if by magic the two halves of the trunk glide noiselessly together.

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Oshkosh Trunks are designed and built in the belief that the best possible trunk is none too good for the clothes you are going to put into it. They are made to keep good clothes good. Conscientiously, almost religiously made, these trunks do what they were designed to do, and keep on doing it year after year after year.

We should like to send you a booklet called "Your Home Away from Home." It gives you just a few of the reasons why Oshkosh Trunks are so extraordinarily efficient in the performance of their duties, and suggests special models for special needs. Address 491 High Street, Oshkosh, Wisconsin.

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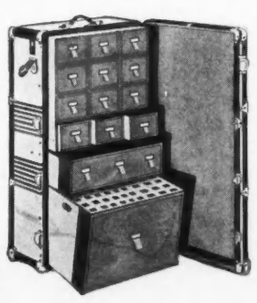
THE OSHKOSH TRUNK COMPANY, Oshkosh, Wisconsin, and 8 East 34th St., New York City



This Oshkosh Shoe and Hat Cabinet comes in two models, covered with fibre or Oshkosh-Cord duck. It has twelve small drawers, or four drawers with three compartments each, accommodating twelve pairs of shoes. There is a removable Hat Cage in the bottom drawer, accommodating six or more women's hats. Paneled drawer fronts and index card holders on each compartment.

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A new idea

YOU buy the éponge finger-tip jacket with the white linen sleeveless frock. Then if you want a change of frock to wear with the same jacket, you can also have the silk Honan frock made just like the linen one, in white or a color to harmonize with your jacket. The Honan replica may be purchased separately,—the jacket and linen frock come only in ensemble.

A true Hubrite value in every sense—careful workmanship, excellent fabric, authentic smartness. Hubrite Informal Frocks may be seen at such leading stores as James McCreery, Wm. Filene's Sons, John Taylor Dry Goods Co. of Kansas City, The Blackstone in Los Angeles, etc.—or if no store near you displays them they may be ordered direct from Boston.

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New York and Boston

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SOCIETY

Births

NEW YORK

Auchincloss.—In March, to Mr. and Mrs. Reginald L. G. Auchincloss (Ruth H. Cutting), a daughter.

Emery.—On February 23, at Cincinnati, Ohio, to Mr. and Mrs. John J. Emery (Irene Langhorne Gibson), a daughter, Lela Emery.

Gilbert.—On March 9, to Mr. and Mrs. Francis Bacon Gilbert (Clara Barclay Oñativia), a daughter.

Gridley.—On January 10, to Mr. and Mrs. William Gill Gridley (Elizabeth Meeker), a son, William Gill Gridley, junior.

Hopkins.—On March 1, to Mr. and Mrs. A. Livingston Hopkins (Cornelia L. Woolley), a daughter.

McAlpin.—On March 6, to Dr. Kenneth R. McAlpin and Mrs. McAlpin (Margot W. Potter), a daughter, Martha Rose McAlpin.

Ottley.—On March 7, to Mr. and Mrs. James H. Ottley (Margaret Deeble), a son, William Henry Ottley.

Pulitzer.—On March 9, to Mr. and Mrs. Ralph Pulitzer (Margaret Leech), a daughter.

Semler.—On March 7, to Mr. and Mrs. G. Herbert Semler (Grace Parker), a daughter.

Talcott.—On March 3, to Mr. and Mrs. Hooker Talcott (Gertrude M. Geer), a daughter.

Tucker.—On March 7, to Mr. and Mrs. William A. Tucker (Jannett Williams Lord), a daughter.

Births—Continued

BOSTON

Redway.—On February 26, to Mr. and Mrs. Albert J. Redway, junior, (Edith Wright Parker), a daughter, Edith Parker Redway.

CHARLESTON

Johnson.—On February 27, to Mr. and Mrs. James Reed Johnson (Neva Fenno Palmer), a daughter, Diana Capers Johnson.

DETROIT

Campbell.—On March 1, to Mr. and Mrs. Edward de Mille Campbell (Winifred Anderson), a daughter, Catherine Longworth Campbell.

Hendrie.—On March 6, to Mr. and Mrs. George Strathearn Hendrie (Rosemary E. Martz), a son.

McGaw.—On March 6, to Mr. and Mrs. Dickinson McGaw (Alice Marian Phillips), a son.

PHILADELPHIA

Appel.—In March, to Mr. and Mrs. George F. B. Appel (Elizabeth M. Thomas), twins, Elizabeth Appel and George F. B. Appel, junior.

Davis.—On March 2, to Mr. and Mrs. Isaac R. Davis, junior, (Katharine R. Hunter), a son, James Bolton Davis.

Jefferys.—On March 5, to Mr. and Mrs. Robert F. Jefferys (Barbara E. Benson), a son, Robert F. Jefferys, junior.

Wilson.—On March 6, to Mr. and Mrs. William Reynolds Wilson, junior, (Lola Morgan Scott), a son.

(Continued on page 69)

Lesney inc.

Admirable Shoes

Specialists in short and medium vamp shoes

Strikingly Unusual and Original Designs!

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KATHLEEN INC

Bridge frock of beige chiffon, sleeveless, with deep Alencon cape collar, interesting skirt treatment.

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PERMANENT WAVING
FINGER WAVES
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ALLURING
BOBS
DESIGNED and
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Daisy Garson

Trousseaux

Silvernet sleeves add a gracefully fluttering note to this enchanting Hostess Gown of green silver cloth.

Lingerie Negligees — *Children's Frocks* — *Trousseaux Hostess Gowns*

14 EAST 55th STREET - PLAZA 8876

SOCIETY

(Continued from page 68)

Deaths

NEW YORK

Andrews.—On March 12, Walter Scott Andrews, husband of Irene Filtsch Andrews.

Bergen.—On March 13, Tunis G. Bergen, husband of Caroline McPhail Bergen.

Dinsmore.—On March 8, William B. Dinsmore, husband of Marion de Peyster Carey Dinsmore.

Fiske.—On March 3, Haley Fiske, husband of Marione Cowles Cushman Fiske.

Green.—On March 5, at Hewlett, Long Island, Winifred Rudge Green, wife of Harry T. S. Green.

Harris.—On March 4, at Hollywood, Florida, Charles N. Harris, husband of Marian M. Sands Harris.

Hegeman.—On March 6, Benjamin Arrowsmith Hegeman, junior, husband of Kate G. Matthews Hegeman.

Hilton.—On February 22, Albert Brown Hilton, husband of Julia Ramsay Hilton.

Kendall.—On March 9, Lyman B. Kendall, husband of Elizabeth L. Coyle Kendall.

Lawrence.—On March 4, John Burling Lawrence, husband of Margaret Ann Hudson Lawrence.

Lord.—On March 8, Nathan H. Lord.

Meacham.—On March 13, Malcolm Meacham, husband of Dorothy Hurt Meacham.

Meeker.—On March 11, at Naples, Italy, Henry Eugene Meeker, husband of Jenny Royce Meeker.

Moore.—On March 9, Katharine J. Baylis Moore, wife of Oscar Fitzland Moore.

Morris.—On March 13, Ellen James Van Buren Morris, wife of the late Stuyvesant Fish Morris.

Munds.—On March 6, James Theus Munds, junior, son of Mr. and Mrs. James Theus Munds.

Roome.—On March 14, Clarence Sanford Roome, son of the late William J. Roome.

Thomas.—On March 9, at Ormond Beach, Florida, Sarah E. Gross Thomas, wife of the late Seth E. Thomas.

Wainwright.—On March 10, at Rye, New York, Alice Townsend Crawford Wainwright, wife of Richard T. Wainwright.

BALTIMORE

Pennington.—On March 3, Josias Pennington, husband of Margaret R. Pleasants Pennington.

Stirling.—On March 5, Yates Stirling, husband of Ellen Salisbury Haley Stirling.

BOSTON

Emmons.—On March 13, Margaret Young Emmons, wife of William Bacon Emmons.

Parks.—On February 3, at Brookline, Massachusetts, George Winant Parks, husband of Helen Roberts Parks.

Pierce.—In March, at Brookline, Massachusetts, Mary Boardman Pierce.

Vinton.—On March 8, Annie M. Peirce Vinton, wife of the late Frederic Porter Vinton.

BUFFALO

Grammer.—On March 12, Sara Nesbit Grammer, wife of the late George J. Grammer.

CHICAGO

Gorton.—On March 15, Edward F. Gorton.

Deaths—Continued

DETROIT

Ballard.—On February 28, James Alfred Ballard, husband of Grace McKinstry Ballard.

Hopper.—On February 25, at Pasadena, California, Harry F. Hopper, husband of Jane Minerva McLaren Hopper.

Reid.—On February 23, Nellie J. Corcoran Reid, wife of Philip J. Reid.

NEW ORLEANS

Miltenberger.—On March 6, Marie Elsie Miltenberger, daughter of Mrs. Wilfred L. Miltenberger.

PHILADELPHIA

McMurtie.—On March 6, Mary D. McMurtie.

Mitchell.—On March 4, at Princeton, New Jersey, Henry Post Mitchell, husband of Alice B. Harlan Mitchell.

PITTSBURGH

Patterson.—On March 4, at Shields, Pennsylvania, Thomas Patterson.

Wood.—On March 16, William Benjamin Wood, husband of Frances Fisher Wood.

SEATTLE

Terry.—On March 3, Edward L. Terry.

WASHINGTON, D. C.

Rogers.—In March, Eustace B. Rogers.

Williamson.—On March 15, Julia Price Williamson, wife of the late Thom Williamson.

Engagements

NEW YORK

Bayne-Blank.—Miss Evelyn Bayne, daughter of the late Mr. and Mrs. E. Norman Bayne, to Mr. Henry M. Blank, son of Mrs. Henry Blank, of Glen Ridge, New Jersey.

Benet-Ferrucci.—Mrs. Edith E. Laidlow Benet, daughter of the late Mr. and Mrs. Henry Bedell Laidlow, to Commendatore Attilio Ferrucci, of Rome, Italy.

Coffin-Jones.—Miss Grace Coffin, daughter of Dr. Lewis A. Coffin and Mrs. Coffin, to Mr. Roynon Cholmeley Jones, son of the late Mr. and Mrs. Edward Cholmeley Jones.

Conner-Brackett.—Miss Katharine Atterbury Conner, daughter of Dr. Lewis A. Conner and Mrs. Conner, to Mr. Anthony Hicks Brackett, son of Mr. and Mrs. L. J. Brackett, of Boston, Massachusetts.

Dallet-Franzius.—Miss Katherine Dallett, daughter of Mr. and Mrs. Frederic A. Dallett, to Mr. Enno Franzius.

Fox-Harding.—Miss Constance Fox, daughter of Mr. and Mrs. Lyttleton Fox, to Mr. William Barclay Harding, son of Mrs. J. Horace Harding.

Frost-Mabon.—Miss Mary Frost, daughter of Mrs. Sterling Frost, of Saint Louis, Missouri, and Florence, Italy, to Mr. James Brown Mabon, junior, son of Mr. and Mrs. James Brown Mabon.

Parker-Brookfield.—Miss Louise Colburn Parker, daughter of Mrs. Walter Adams Parker, of Brookline, Massachusetts, to Mr. William Lord Brookfield, son of Mr. and Mrs. Henry M. Brookfield.

(Continued on page 70)

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SOCIETY

(Continued from page 69)

Engagements—Continued

NEW YORK

Schniewind-Stanley.—Miss Margaret M. Schniewind, daughter of Mr. and Mrs. Henry Schniewind, to Mr. Julian Carr Stanley, son of the late Mr. and Mrs. John Calvin Stanley, of Jacksonville, Florida.

Stickney-McCagg.—Miss Elizabeth Weston Stickney, daughter of Mr. and Mrs. Albert Stickney, to Mr. W. Ogden McCagg, son of Mr. and Mrs. Louis Butler McCagg.

Wales-Winslow.—Miss Natalie Scarritt Wales, daughter of Mrs. F. Taylor Evans, to Mr. Kenelm Winslow, son of Mrs. Herbert Reed Lawrence and the late Kenelm Winslow.

BALTIMORE

Black-Bolton.—Miss Ida P. Black, daughter of Mrs. Van Lear Black, to Lieutenant Alfred Johnson Bolton, son of Mr. and Mrs. Frank Cann Bolton.

Robins-Foster.—Miss Elizabeth Horner Robins, daughter of Mr. and Mrs. William Randolph Robins, to Mr. Thomas Turner Foster, son of Mrs. James Robert Foster.

BOSTON

Frick-French.—Miss Mary Norris Frick, daughter of Mr. and Mrs. John Arthur Frick, of Bethlehem, Pennsylvania, to Mr. Hollis Stratton French, son of Mr. and Mrs. Hollis French.

Heath-Rodman.—Miss Dorothea Heath, daughter of Mr. and Mrs. Reginald Cary Heath, of Brookline, Massachusetts, to Mr. Oliver Hazard Perry Rodman, son of Colonel Robert Franklin Rodman and Mrs. Rodman, of Lafayette, Rhode Island.

Read-Smith.—Miss Eleanor Goodwin Read, daughter of Mr. and Mrs. John B. Read, to Mr. Worthington Smith, son of Mrs. Charles G. Smith, of Stamford, Connecticut.

Underhill-Bowditch.—Miss Ruth Underhill, daughter of Mr. and Mrs. Arthur Perley Underhill, of Newton Center, Massachusetts, to Mr. Edward F. Bowditch, son of Mrs. Frederic C. Bowditch, of Brookline, Massachusetts.

Weed-Pratt.—Miss Frances D. Weed, daughter of Mr. and Mrs. Charles Frederick Weed, to Mr. Lawrence O. Pratt, son of Mr. and Mrs. Frederick S. Pratt.

BUFFALO

Morey-Boocock.—Miss Katrina Van Tassel Morey, daughter of Mr. and Mrs. Joseph H. Morey, to Mr. Philip Milledoler Brett Boocock, son of the Reverend Dr. William H. Boocock and Mrs. Boocock.

CHICAGO

Viles-Wright.—Miss Glee L. Viles to Mr. Stevens Wright, son of Mr. and Mrs. William Van Doren Wright.

DETROIT

Stevens-Sheppard.—Miss Emily Gilmore Stevens, daughter of Mrs. Mark Burnham Stevens, to Mr. James Herbert Sheppard, son of Mrs. William Collins Sheppard, of

PHILADELPHIA

Gayley-Skerrett.—Miss Janette Bell Gayley, daughter of Mrs. William Creighton Gayley, to Mr. William Henry Williams Skerrett, son of Mrs. Frances R. Williams Skerrett.

Engagements—Continued

PHILADELPHIA

Knight-Harwood.—Miss Josephine Knight, daughter of Mrs. Joseph S. Knight to Mr. Lee Harwood, of New York, son of Mr. and Mrs. P. Le Roy Harwood, of New London, Connecticut.

Krumbhaar-Platt.—Miss Rita Newbold Krumbhaar, daughter of Mr. and Mrs. C. Hermann Krumbhaar, to Mr. Charles Platt, son of Mrs. Charles Platt, third.

Sayre-Hoopes.—Miss Mary Culbreth Sayre, daughter of Mrs. Charles R. Sayre, of Montrose, Pennsylvania, to Mr. Wilmer Worthington Hoopes, junior, son of Mr. and Mrs. Wilmer Worthington Hoopes, of Paoli, Pennsylvania.

WASHINGTON, D. C.

Hamilton-Alfaro.—Miss Nancy Hamilton, daughter of Mr. and Mrs. John J. Hamilton, to Mr. Victor R. Alfaro, son of Mr. and Mrs. Ricardo J. Alfaro.

Weddings

NEW YORK

Coxe-Valentine.—On April 13, in Saint James's Church, Mr. Campbell Roberts Coxe and Miss Urling Valentine, daughter of Mr. Langdon Barrett Valentine.

Howard-Hall.—On April 6, in Saint George's Church, Mr. Thomas Clark Howard, son of Mr. and Mrs. Henry Howard, of Middletown, Rhode Island, and Miss Frances Minturn Hall, daughter of Mr. and Mrs. Henry Marion Hall.

Mann-Foster.—On April 4, Mr Lloyd O. Vernon Mann, son of Mr. and Mrs. S. Vernon Mann, and Miss Betty Foster, daughter of Mr. and Mrs. Maximilian Foster.

Nicholas-Thayer.—On April 13, in Emmanuel Church, Boston, Massachusetts, Mr. Frank Tilden Nicholas, son of Mrs. William H. Nicholas, junior, and Miss Louise Thayer, daughter of Mr. and Mrs. Frank H. Thayer.

Peale-Hoyt.—On April 6, in the Madison Avenue Presbyterian Church, Mr. Franklin Vail Peale, son of Mr. and Mrs. Franklin D. Peale, of Summit, New Jersey, and Miss Ethel Phelps Stokes Hoyt, daughter of Mr. and Mrs. John Sherman Hoyt.

Pershouse-Wood.—On April 4, in the Church of the Ascension, Mr. Aubrey Pershouse, son of Mr. and Mrs. Cecil James Pershouse, of Cheshire, England, and Miss Edith Sterling Wood, daughter of Mr. and Mrs. Francis Carter Wood.

Russell-Wyatt.—On April 1, Mr. William A. Russell, son of Mr. and Mrs. Richard S. Russell, of Boston, Massachusetts, and Miss Elisabeth Wyatt, daughter of Mr. and Mrs. Christopher Wyatt.

Sibert-Colford.—On April 2, Baron Pierre Sibert, son of Baron Causel Sibert, of Paris, France, and Miss Dorothy Colford, daughter of Mr. Sydney Jones Colford.

Stookey-Hoyt.—On April 6, Dr. Byron Stookey and Miss Helen Phelps Hoyt, daughter of Mr. and Mrs. John Sherman Hoyt.

(Continued on page 170)

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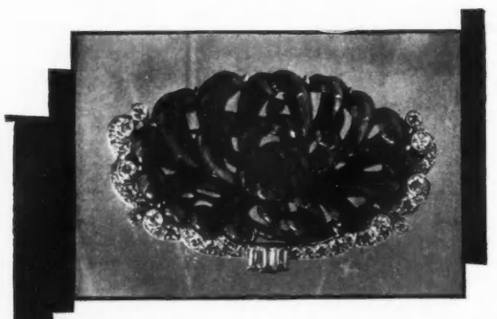

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(illustrated)
white mousseline de soie with a harlequin cape of green taffeta.

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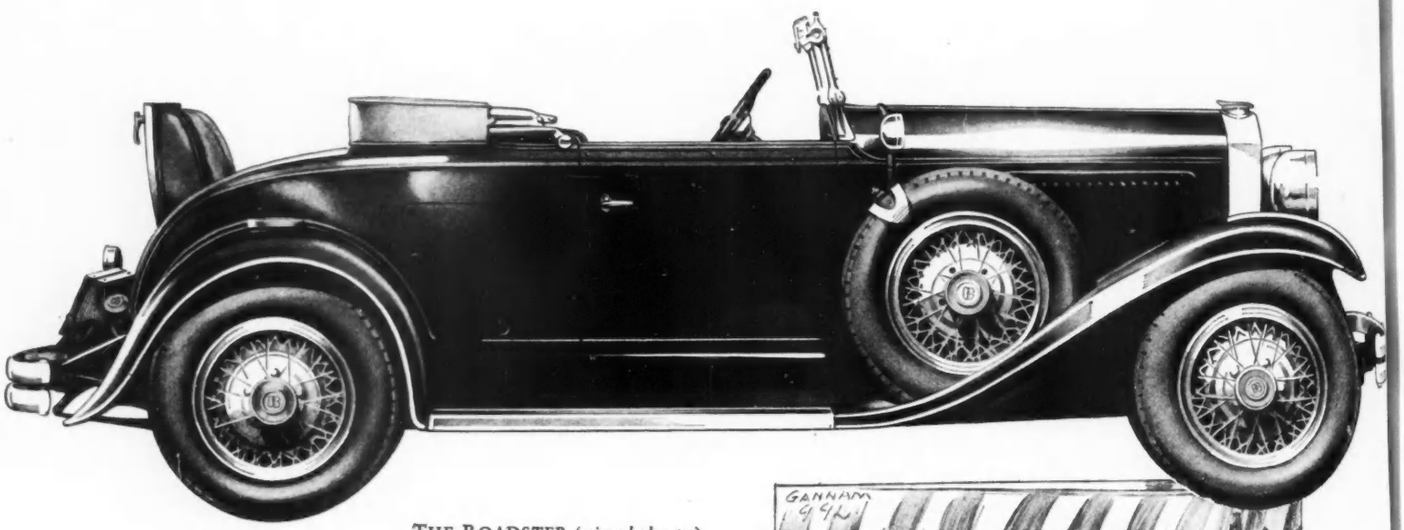

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VOGUE'S

EYE-VIEW OF THE MODE

THERE is a new spirit in Fashion. Paris is full of signs of the very firm resolve on the part of the French dressmakers to safeguard the exclusiveness of their dresses. First of all, some have fabrics that no one else can use, patterns that they control in any and all colours and fabrics. Others have reserved fabrics, which are exclusive to them in certain colours. Every house is using a wealth of detail. There is more handwork, more dressmaking detail on the new dresses than in the last fifteen years. The object of all of this is that dresses are much harder to copy, and the result is greater exclusiveness.

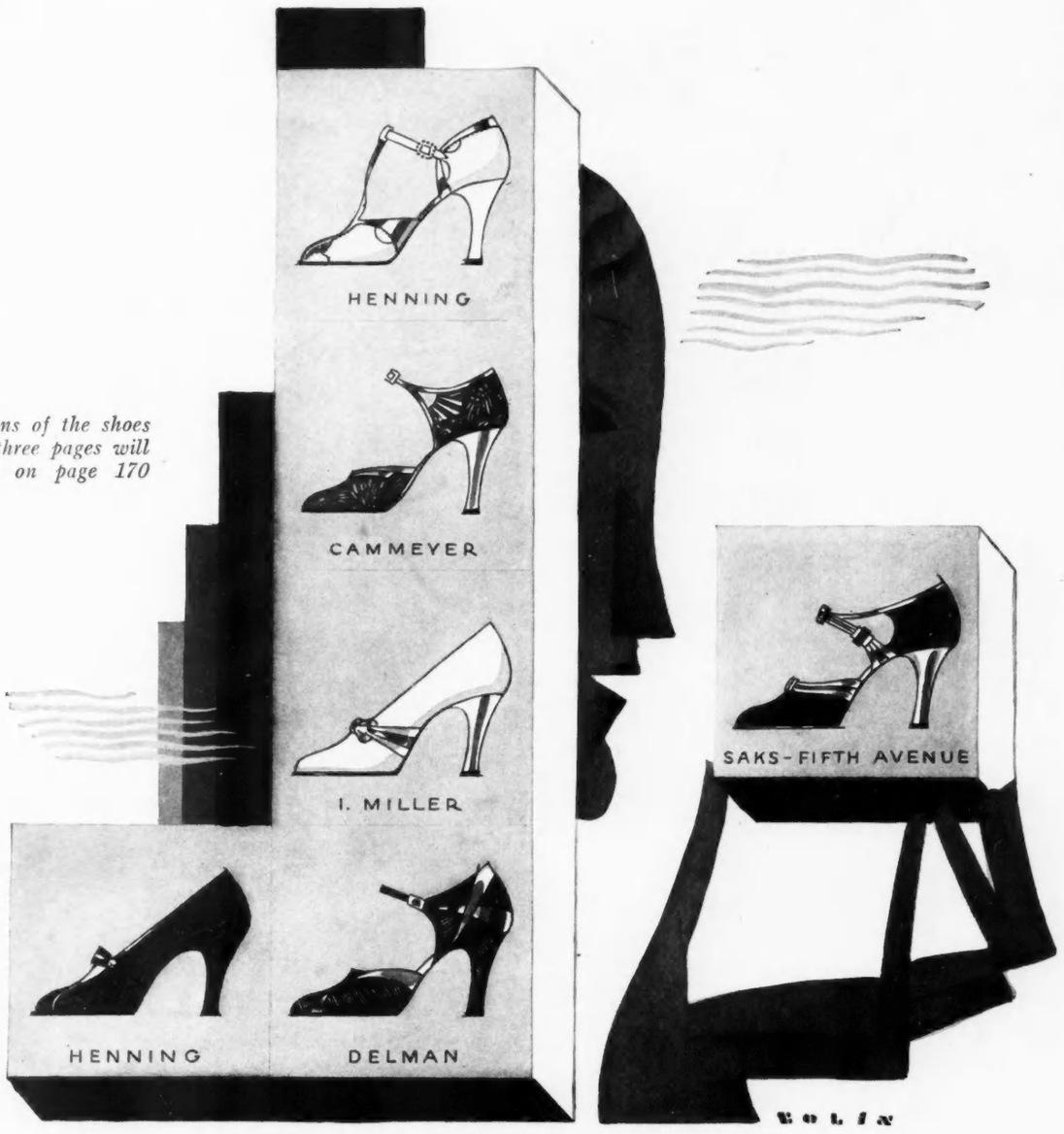
Vogue prophesied that any dress that was good in itself would be right this season and have its place in the mode. This is quite true. The mode is like a great big party: some fashions are arriving; others are leaving; some fashions stay in little groups and don't mix with the others; and there are those that stand at the door and take a long time to say good-bye. Some are wallflowers and know no one, and others are a huge success. And it is these favourites that Vogue shows you in this issue and will show you in subsequent numbers.

THE EDITOR

Beaton

MRS. BENJAMIN MOORE

Mrs. Moore, the former Miss Alexandra Emery, is a sister of the Princess Ilynski and of Mrs. Alastair Mackintosh



Descriptions of the shoes on these three pages will be found on page 170

SPRING FOOT-NOTES

FROM NEW YORK SHOPS

EVENING SHOES: An exquisite, jewel-like quality is the common characteristic of all smart evening slippers—delicate straps and piping and slender heels.

The slipper that is dyed to match, harmonize, or contrast with an evening frock is still the smartest, and it is usually of crêpe de Chine or satin.

Brocades or lamés are best in delicate patterns, with a background that can be dyed.

The opera pump is best for less formal evening wear, while the nude, cut-out sandal seems more appropriate with the formal evening frock.

The combination of crêpe de Chine and satin or of crêpe de Chine and moire in a slipper is a new note. The difference in texture gives a pleasing effect. The slipper may be dyed in a contrasting shade that harmonizes with the frock.

DRECOLL • BEER

Bows fasten this dress of beige-and-black printed crêpe and the black rep coat, lined with the print. The ensemble is called "Partons Vite"; black bangkok hat from Maria Guy

and is too radical yet for street wear. Many of the dresses that mould the hips do so in the princesse fashion without belt and with darts, bands, and horizontal shirrings. The others, even though belted, follow the general rule of long bodices. One and two-piece dresses have flat bands that tightly encircle the hips and upper thighs and give the long bodice-line that is a very marked feature this season. Thirdly, they all have low skirt interest—the low flares cut circularly or with godets, circular flounces, or gathers. Lelong and Martial et Armand frequently concentrate the circular fulness on the sides and, with a pleasant and decided flare, in the back. This is very smart and young in silhouette. The one exception to the rule of low flare and interest is the peplum. Chéruit has day dresses of printed crêpe de Chine, long-sleeved, with skirts of flaring fulness achieved by combined gathers and circular cut from under a girdle of self-crêpe, tied at the natural waist-line. In most cases, neither the circular cut nor the gathers go around, but leave spaces on each hip or in the centre front and back that are flat and outline the body.

A few dresses have a high-necked quality through scarfs that are worn about the neck over a straight-across high décolletage and are extremely smart and much aided by strands of pearls that fall from under the scarf over the bodice. Scarfs are keeping right up with the mode. The newest of all is the Chanel elbow bertha that can be worn either as a cape or gathered about the neck as a scarf. These are most frequently worn down on one arm like a cape and up about the other shoulder as a softly folded attached scarf. The familiar scarf that is cut in one with the bodice and can be tied or worn with the ends thrown over the shoulders and hanging loose is still doing its bit. The handkerchief scarf has varied uses. The point is encrusted in the back, which is usual; on one side; or in the front with the knot to the back, which is unusual. Talbot takes huge handkerchief squares and ties them about the body on the side, the knot on the hips—one point under the arm and the other point almost or absolutely touching the hem of the skirt. In this way, it becomes actual drapery. She has several variations of the draped overskirt, draped horizontally across the front of the skirt and up in the back like a polonaise. There is no bustle, and the underskirt has fulness or pleats in the centre back, and, sometimes, the pleats run all around. Talbot also uses little ruffles to simulate the draped movement. To go back to scarfs, they vary very much in shape. Lanvin has them cut like men's huge four-in-hand ties with pointed ends. Augustabernard and Worth cut them so that they can be worn softly about

JEAN PATOU

(Below) This runabout dress of grey-and-blue plaid men's suiting has a nipped-in waist and pockets; Franklin Simon; Patou hat of navy-blue straw and felt

Hoyningen-Huené, Paris

the neck with one end falling to be tied to, or tucked under, a belt. Two and three colours are combined in the same scarf, which means incrustations are as good as ever.

Ruffles and flounces are used everywhere for both plain and printed dresses. Sometimes, they are flat and like the usual tiered skirt or flaring like the pine-cone silhouette of the last year. There are diagonal and spiral flounces again and some that end in cascades or drapery at the sides or in the back. Flounces are mounted in points and used for skirt jabots. The newest flatly pleated flounces stop at the sides, the back tier not being at the same height as the front one. Talbot uses flounces this way (shown on page 44 in March 30 Vogue) and also for sailor collars worn both in the front and back. Louiseboulanger uses the same principle for fuller flounces on her printed ensembles. Frequently, the flounces of printed dresses have plain borders or have a band of the finest pleating at the edge. Edges are very insistent, this year. There is a great deal of piping, binding, scalloping, stitching, and, since this is a very feminine season, ravelled edges, tatting, and even lace are used. There are double edges, too, like the under-edge of white piqué or linen or foulard, with a black

CHÉRUIT

(Below) The high waist-line is an important detail of this afternoon dress of black-and-white crêpe de Chine; from Mollie O'Hara; black felt hat from Rose Valois

Huyningen-Huené, Paris

JENNY

An opposition of checks, achieved by self-incrustations, provides interesting variety on this run-about dress of black-and-white printed marocain; grey and white felt cloche from Marcelle Lély

or navy-blue dress. You can see why details count as much as silhouettes this season.

Irregular hem-lines for dresses and coats are definitely best for late afternoon and, when in crêpe, are very rightly almost always in black. Lace and chiffon in colour are another matter, because of their transparency, but black is still the best colour for an opaque irregular hem-line. Black is the smart woman's colour, and it is still the smart dress colour. There is no doubt about it—black has not yielded one iota of its supremacy. Beige and beige-and-brown mixtures are now definitely classics. Red is out to prove that it is a very good hot-weather colour. Blues are both bright and deep. Greens, all of them, light, yellow, and blue, seem very pleasant. Lelong has found a new natural grey that is actually becoming. Yellow has lived up to the predictions about it. Black-and-white is as good a combination as it ever was. Navy-blue and beige is better than navy-blue and white. Brown and white, of course, is excellent. In other ways, too, autumn will not give way to summer. Patou's nasturtiums, which he features so strongly, are an acute case of autumnal colourings; so are tangerines and oranges, the Riviera and Spain notwithstanding. Chanel favours brown, especially for coats.

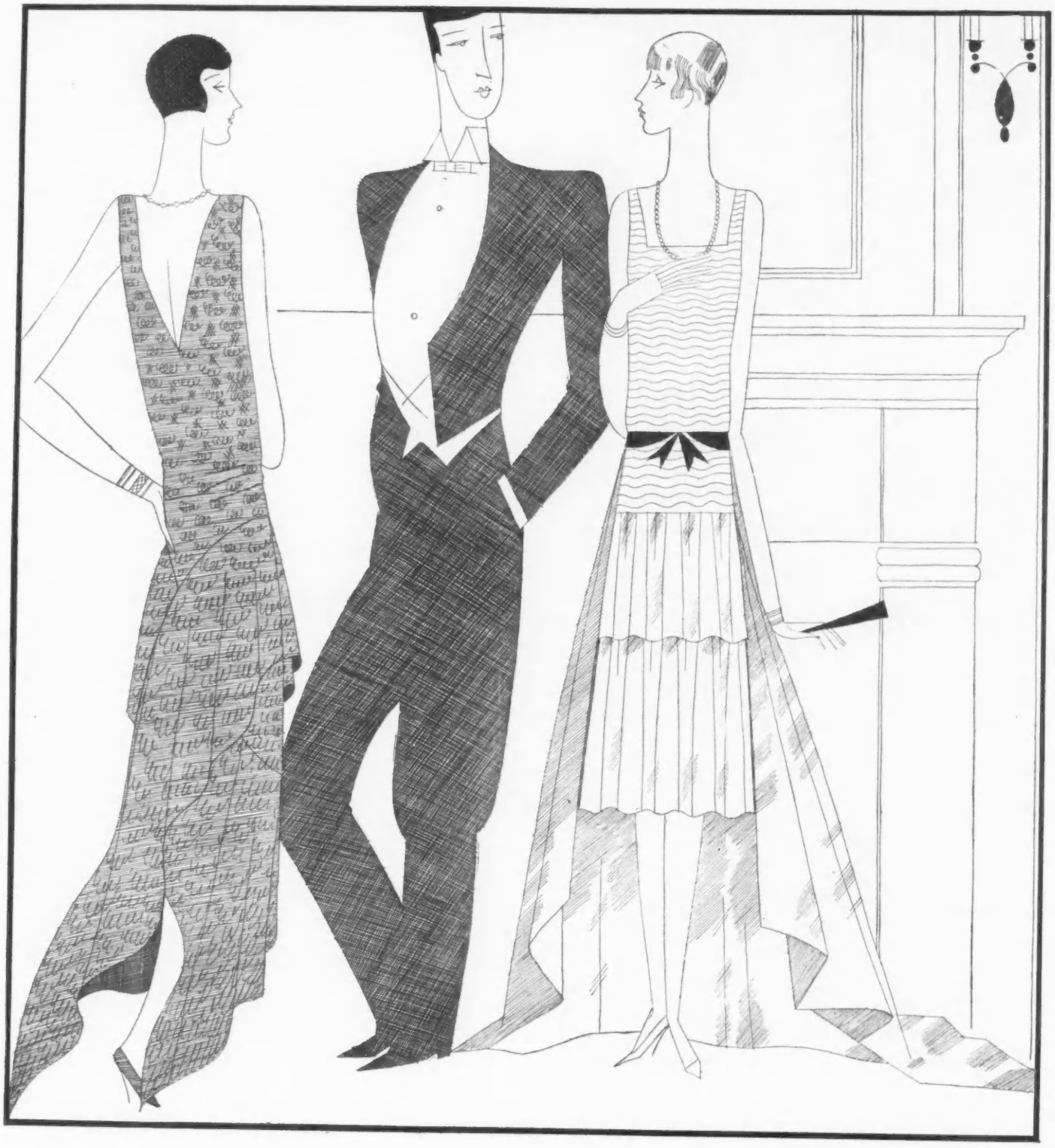
Bows are a little chapter in themselves. They almost deserve a gentle essay. It is not that they are new, but that they are such charming and personal things in themselves. A dressmaker can

(Continued on page 180)

LOUISEBOULANGER
This flame coloured taffeta evening gown has a spreading peplum over a sheath tunic; from Alfred Rotholz

LOUISEBOULANGER
A polonaise overskirt with side drapery distinguishes this printed yellow taffeta gown; from Saks-Fifth Avenue

SIDE DRAPERY AND SIDE WIDTH



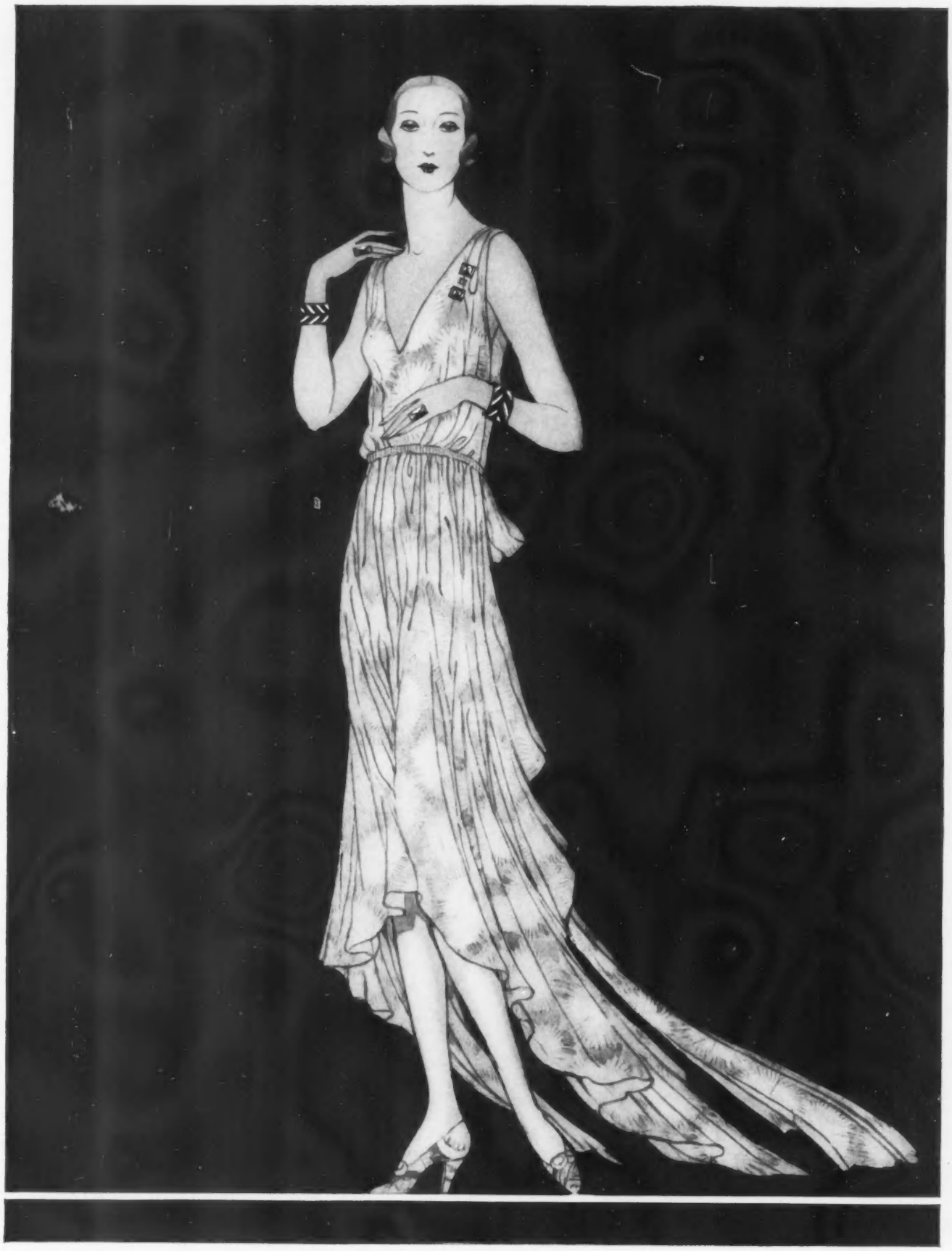
DŒUILLET-DOUCET
Bias flounces dip low in the back of "Noblesse," a gown of navy-blue and silver lamé lace; from Rose Clark

WORTH
A train of black tulle spreads over the flounces of this gown, with a bodice embroidered in white and gold

FLOUNCES, BIAS AND STRAIGHT

ARNOLD CONSTABLE

CHÉRUIT ADDS REVERS TO
THE V-SHAPED DÉCOLLETAGE



CHÉRUIT'S PRINTED CHIFFON

WITH THE HIGH WAIST-LINE

JEAN PATOU
"Nonchalante" shows the importance of black chiffon, trailing flounces, a short ruffled cape, and shirring about the higher waist-line; from Saks-Fifth Avenue

TRAILING ENDS

LOUISEBOULANGER

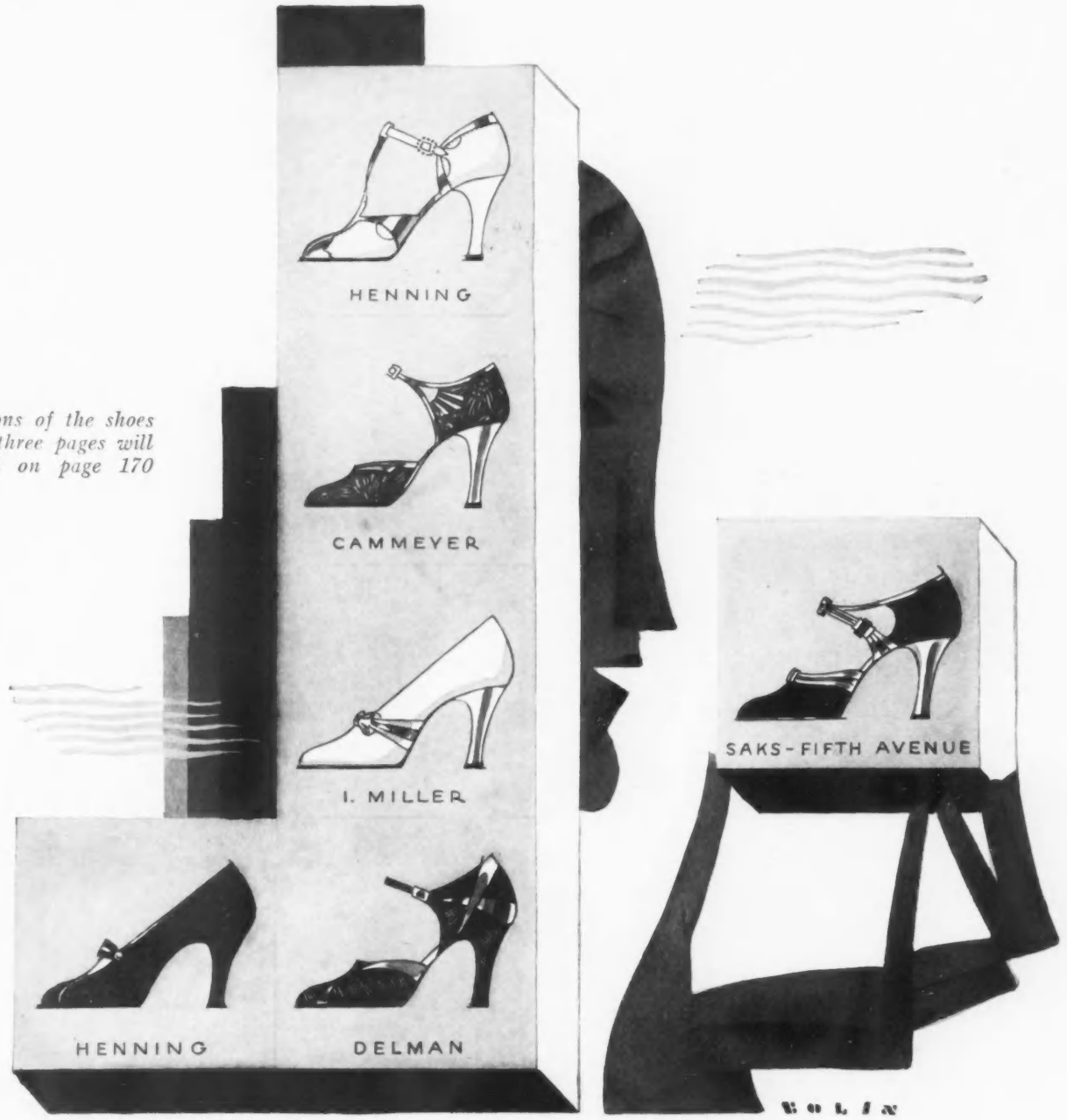
Black chiffon is printed with apple-blossoms in this evening frock, "No. 103," with interesting waist-line shirring and pink velvet streamers in back; from Bendel

PRINTED CHIFFON

Hoyningen-Huené, Paris

LOUISEBOULANGER

In effective contrast with the simple bodice and moulded hip-line of this taffeta dress, "No. 129," printed with rose and yellow flowers on grey, is the very original overskirt that buckles in the back and may be worn as a cape; from Bergdorf Goodman; jewellery from Georges Fouquet



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FROM NEW YORK SHOPS

EVENING SHOES: An exquisite, jewel-like quality is the common characteristic of all smart evening slippers—delicate straps and piping and slender heels.

The slipper that is dyed to match, harmonize, or contrast with an evening frock is still the smartest, and it is usually of crêpe de Chine or satin.

Brocades or lamés are best in delicate patterns, with a background that can be dyed.

The opera pump is best for less formal evening wear, while the nude, cut-out sandal seems more appropriate with the formal evening frock.

The combination of crêpe de Chine and satin or of crêpe de Chine and moire in a slipper is a new note. The difference in texture gives a pleasing effect. The slipper may be dyed in a contrasting shade that harmonizes with the frock.

WALKING SHOES

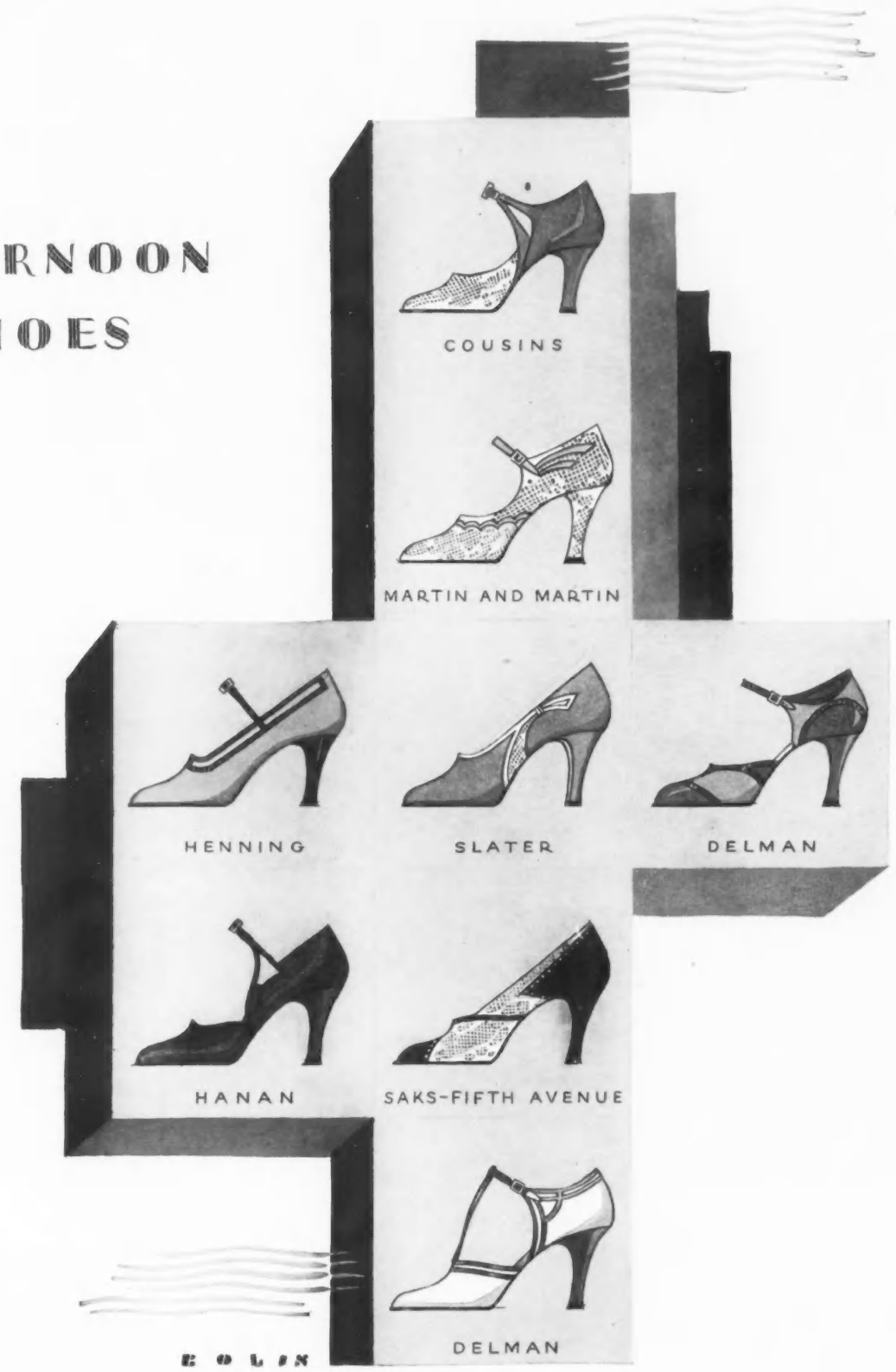
DAYTIME SHOES: For informal town wear, the shoe in opera, one- and two-strap, or Oxford form with a solid leather heel is most correct.

Heels for active street wear show a tendency to become slightly lower and more solid in appearance. This type is known as the "Continental" heel.

The opera pump is unusually important this season, in both tailored and more formal versions. A new, slightly triangular cut to the vamp ensures a better fit.

Brown shoes, in dark chocolate and sun-brown tones, come to the fore for early spring wear, lightening into sunburn-beiges later in the season.

AFTERNOON SHOES



The navy-blue shoe, this season in a slightly brighter tone, is still smartest with an all-blue ensemble. It is usually darker than the costume with which it is worn.

The dark green shoe, while not shown in any quantity, seems correct for spring wear with a costume in which green predominates. Then, it is very chic.

"Royal-bisque" kid, meaning a light, creamy beige, is very smart for formal afternoon shoes to wear with the lovely printed chiffons and pastels.

Reptilian leathers, especially lizard and water-snake, are very popular this spring.

(Continued on page 170)

The residence of His Excellency, Ambassador Dwight W. Morrow and Mrs. Morrow, at Mexico City

THREE WEEKS IN MEXICO

BY SHIELA BURDEN

MEXICO had always brought to my mind a vague picture of an arid desert on which scraggly armies of revolutionists in sombreros were killing each other; here and there among the corpses an angry cactus reared its head, while a hot sun blazed in the sky above. Here the picture faded.

Last spring, we spent three enchanting weeks in the San Angel Inn outside the City of Mexico. This inn, about twenty minutes by motor or trolley from the City, rightly boasts of the best food and the loveliest garden in the capital. It is a converted convent, and our rooms looked over a flower-filled patio, once the cloister, where a fountain continually played. It is not so luxurious as the more modern hotels in the city, but hard beds and temperamental plumbing were soon forgiven in the delicious sunshine of the days and the perfect quiet of the nights.

Our first night was a nervous one. All the lurid stories we had heard about bandits suddenly seemed surprisingly real, and we felt very far from home and security. What were those funny, creaking sounds on the balcony? Occasional firecrackers, or weren't they shots fired in the distance? Suddenly, a light was flashed in our rooms from outside the window, it wandered over the walls, shone on our faces, and went out. Off came our few jewels, and we lay very still, hardly daring to breathe—until the morning, when the maid explained, with much pantomime to help our Spanish, that (*disillusionment!*) it was only an overzealous watchman.

The Mexican climate is ideal; it rains only in the late spring and early summer and then only in the afternoon. It is always hot in the sun, and, during our visit, the sun was always shining; but it is cool in the shade and almost cold at night. We found it necessary to wear summer dresses and to carry parasols, but we never neglected to take heavy coats with us. Mexicans dine very early, and, in the hotels, they rarely dress for dinner. The American Embassy is one of the finest buildings in Mexico City. It gives one a very satisfactory thrill of pride, surpassed only by that of being represented by Ambassador Morrow and Mrs. Morrow. Dinners, luncheons, and even breakfasts, after early morning rides in Chapultepec Park, at the Embassy, were delightful experiences and a pleasant change after the informality of San Angel.

I was not entirely disappointed in my bloodthirsty expectations of Mexico, for we did have our excitement in the form of an earthquake, a near hold-up, and a fortunately harmless scorpion bite. These afford me pleasant posthumous thrills, and I hope sound hair-raising when I enlarge on them, but the sombreros were the only part of my original picture that really came true.

When I think of Mexico, as I often do, out of the medley of places, colours and sounds, a few vivid scenes come back to me.

Guadalupe, half an hour's drive from the City, is the national shrine of Mexico. It is always filled with pilgrims seeking cures and miracles. The Chapel of the Well is a lovely, tiled baptistry in which the holy and health-giving water is pulled up in a small bucket from the muddy bottom of the well and offered to the faithful as a cure for their ills. Rosaries and trinkets are sold inside the chapel, and souvenirs of every variety at the stands outside.

The cathedral, with its rather severe façade, is brightened by a pretty market outside its doors. Behind the clean booths, which are decorated with multicoloured strips of paper, Indian girls are selling cakes, nuts, beads, and candies, enticing us to buy with gentle, pleading voices.

Inside the cathedral, it is very dark, a shaft of light falls on the kneeling figure of a barefooted peon, very white in his Sunday clothes. He is kneeling erect with his arms outstretched; beside him, half in darkness, lie his sombrero and a large bunch of calla-lilies. There is a gentle intoning of prayers and a shuffle of bare feet on the stone floor; candles are being lit; flowers in masses are laid on the altar steps in front of the miraculous image. Chubby babies kneel next to their parents,

(Continued on page 172)

(Right) Delightfully sequestered is this patio at Cuernavaca, adjoining the house of Esmond Ovey, Esq., the British Minister to Mexico

(Left) The ill-fated Empress Carlotta's bathing pool in the beautiful Borda Gardens at Cuernavaca

Cecil Beaton

MRS. HAROLD TALBOTT

Mrs. Talbott is the former Miss Margaret Thayer, of Philadelphia. She and her small daughter, Peggy, spent the season at Palm Beach

DEMOCRACY AND DRESS

LESS FINE ATTIRE ON FASHION'S CALENDAR

GRANTED, while the granting is good, that Kings and Queens, Courtiers and Aristocrats, treated sumptuous dressing as part of their prerogative, that they kept the different strata of society under them to "a strict accountability" in costume, as well as other matters—, they did, at least, show and maintain dignity. Their apparel might be weighty, inconvenient, complicated, but it was grand. One saw an eyeful when one saw Majesty, or even Aristocracy, on parade. No further back than the "Gay 'Nineties" (which really were not so awfully gay, at that), gentlefolk wore pretty elaborate clothes and wore them proudly. To gaze from the opera stalls upon whole rows of magnificently bejewelled heads and throats, held erect on superbly moulded shoulders, or slightly turned to recognize incoming exquisites, was to gaze upon society at its most effulgent and know it for what it was.

CERTAIN traditional poses—like that of sitting up straight in an opera box or at a dinner-party—were made possible by the whalebone support of the corset and the tightly laced bodice. Impossible to loll when the waist was drawn into its smallest conceivable space and the bust lifted high among shimmering folds of satin and priceless lace. A little stiff, perhaps, the ladies' figures of that epoch, but they showed off clothes, as clothes are not showed off to-day, even by the modern mannequin. And what clothes they were! What an amount of material went to the making! How they differed one from the other, as the personality of the wearer was interpreted and emphasized by the then great designers of feminine attire! Those were the days of heavy velvets, of thick satins, of cascades of trailing flowers, of innumerably beflounced trains, of bustles and balayeuses, but, beyond these generalities, those were the days of individually combined costumes. If the artist created a Naiadish dress of moiré silk, waving green furbelows and pendant water-lilies, for one lovely blonde, there was no danger that similar models would be seen on similar lovely blondes in the best ballrooms that season.

THE élite not only had their own way in selecting the different models they chose to wear—as, indeed, they have unto this day—, but they had the selection of the fashions they wouldn't let other people wear—of which privilege they have, unfortunately, been bereft. Moreover, as the monopoly of most sports and exercises was theirs, the command of suitable costumes was theirs, also, without question. They were not informed by glib young salespeople in department shops that a tasselled whip sticking out of a fake boot-top was the latest touch for "gentlemen riders" or that a scarlet tie to match a scarlet tam-o'-shanter would be perfect for female equestrians in the park. (Where, by the by, the very worst vaudeville dressing in all the world is to be found on exhibition daily.) If they had been treated to these imaginative suggestions, knowing as they did the proper accoutrements, they would have died in a raging apoplexy.

DEMOCRACY, which has standardized so much, is really helpless before this problem and will be until the department-shop merchant is better informed about the requirements of real riders. In many other respects, however, democracy's effect upon clothes is not at all bad. There are fewer and fewer sorts of dresses required as the high and mighty drop elaborate customs. A plain, smart morning costume is good for all day long. A woman may shop, lunch with her dearest friends, walk, play bridge, go to a lecture or a matinée, stop for tea with other friends, and yet have been suitably attired for any or all of these occasions, provided she started out right to begin with. She may, of course, if she has the money and likes finer clothes, wear a gown a little more formal for one of those terrible, large, midday functions known as women's luncheons, or for an afternoon bridge party, or for an afternoon reception or wedding; but, unless her effect is one of simple elegance rather than elaboration, she will be overdressed. A good general rule to make is never to be so conspicuous that one could not walk—on a fine day and if so disposed—to or from wherever one was going. Not that society really walks to wedding receptions and afternoon teas any more than it did, but that its attire, at least, would not prevent activity.

AS for evening frocks, except for the most ceremonious dinners and balls, they do not differ as do the stars in glory. They have been reduced to as nearly a type, or species, for small dinners at home, for restaurants, theatres, and night-clubs, as any copier of plain models could wish. True, details make chic to-day and democracy is careless of details, yet, in its not-too-closely regarded outlines, it certainly resembles the fashion of fashionables. Cats, as we know, could always look at Kings, but here's a day and age when cooks, with a little taste, may attire themselves a good deal like Queens, and nobody will say them nay. Every original creation that can be seen is at once imitated, cheapened, and broadcasted. This, to the designer and the exclusively minded wearer, is irritating in the extreme. On the other hand, the levelling of class amusements to a point where anybody can aspire to any sort for which he is able to pay, has made the dressing of the world easier, if not so interesting.

THE fact that many people who never worked before must now order their lives to meet the conditions of the working day has caused such combinations in clothes as would have amazed our ancestors. The office ensemble, which, by substituting a sweater and sports shoes for town blouse and town shoes, may become a wearable costume for country week-ends; the plain-looking crêpe de Chine dress with a jacket, which, by removing the jacket, is turned into a sleeveless evening gown quite suitable for a quiet dinner and the theatre, are really democracy's gifts to its at-one-time leisurely children. As to whether it will increase the pressure of its affairs so that a twelve-hour wear of overalls becomes universal, we can only hope—not.

Maurice Goldberg

(Left) Harald Kreutzberg and Yvonne Georgi, the talented European dancers, have had a distinguished success with their Sunday evening recitals

SEEN ON THE STAGE

BY

DAVID CARB

ALDOUS HUXLEY defines civilization as harmony and completeness, barbarism as being lopsided; if that be a valid answer to the age-old question, the only truly civilized exhibits I have encountered in my wanderings among the New York theatres this season have been the monologues of Ruth Draper and the dancing of Harald Kreutzberg. Not having seen several of the dancers, including the much lauded Argentina, my impressions of the young German's work must necessarily be, to an extent, non-comparative—simply the effect his dancing had upon me who had not heard much of him before the Sunday evening I dropped into the Booth Theatre to see whatever entertainer was holding forth there. I was profoundly impressed, for he has fire, together with diaphanous grace, subtlety, and a pantomimic power, which gives to the fabric of his art both sweeping design and a delicate tracery of selected detail.

HARALD KREUTZBERG

HIS program ranges from Chopin and Mozart to Debussy and Stravinsky; he is equally finished and at ease with them all. To each composition, he brings an interpretation fresh, free of what have been thought or done with it before: dainty fancifulness to Mozart's "Variations", exquisitely humorous burlesque, sharp as a rapier thrust, so sparkling it reaches into fine satire, to three parodies by Stravinsky; his movements express the very clarity of Debussy's notes. And to three widely different compositions of Wilckens, he gives the exactly right embodiment: to "Remembrance of Spain," a quivering, yet languorous command of body; to the "Angel of Last Judgment," sinister Macabre arrogance, sensational, startling; and to "Révolte," which is Kreutzberg's masterpiece, fierceness, flowing passion, a seething, exultant exultation. In short, this young disciple of Terpsichore combines intelligence with sensitivity; he possesses a true Terpsichorean flare, manipulating itself through a supple, masterful technique; he has made his body into a splendidly pliable instrument for a leaping imagination. His is a perfected art.

The work of Yvonne Georgi, his partner, strikes one as more usual. While at times sculpturesque and glowing, she rarely strays far from Sadistic passion; sometimes her efforts rise to cruel laughter, and, at other times, they are murky with the abandon, the terror of evil. Both the performers have abundant, overflowing wit, but, in the woman, it is a gloating and, consequently, a negative thing; in the man, buoyantly positive.

His enthusiasm for his *métier* and his command of the means of expressing that enthusiasm, his art, as an entity, thrills, satisfies, creates pictures both stirring and beautiful, absorbs. Yet, perversely, it calls to mind Valery's words: "Nothing quite pure can co-exist with the conditions of life. We can only traverse the idea of perfection, much in the same fashion that we can pass our hands safely through a flame; but flame itself is uninhabitable, and the abodes of pure serenity are of necessity empty and desolate." Within the ambit thus drawn, Kreutzberg will go as far as one may; indeed, already he has gone almost that far.

THE DUNCAN DANCERS

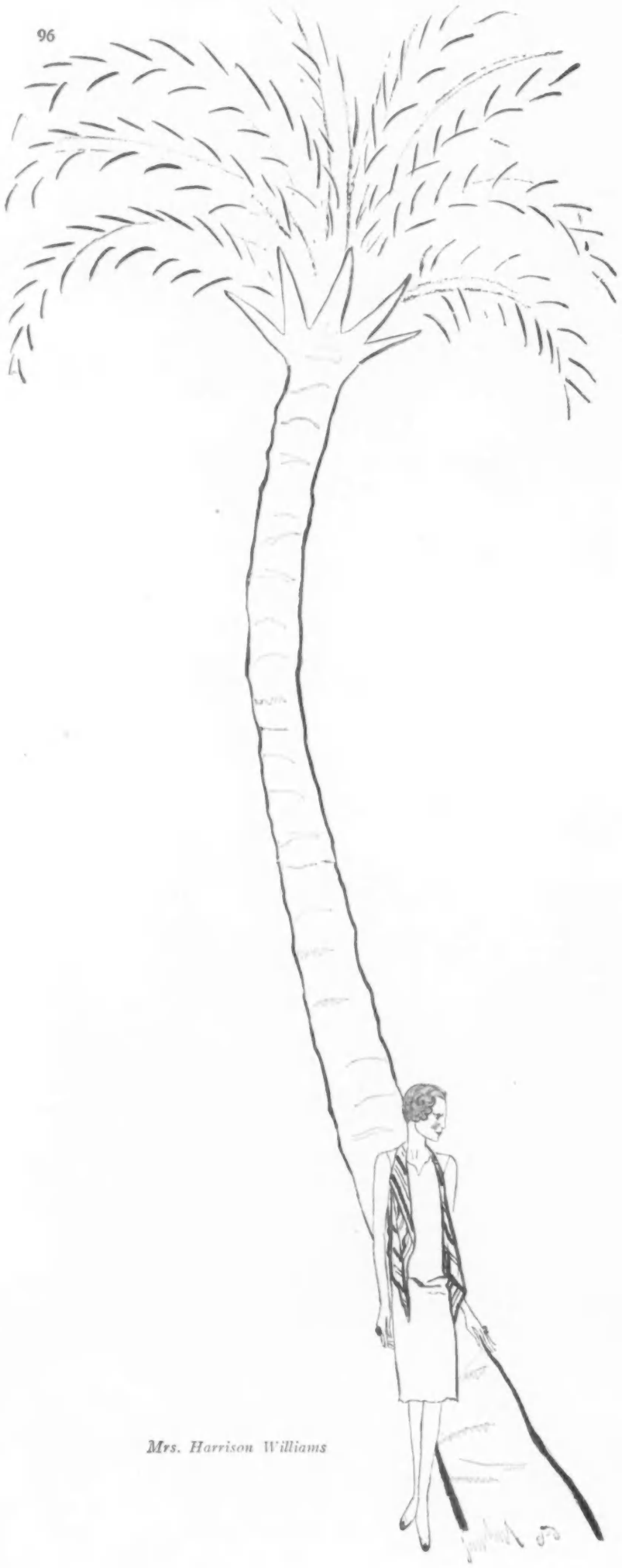
THE Duncan Dancers belong in another category—they perform in groups of four or five—any speculation, therefore, as to whether they will go farther than Kreutzberg or lag behind him would be like trying to ascertain whether an accomplished instrumental quartet will outstrip Kreisler. They lay their offerings on the altars of different muses.

These talented pupils of the late Isadora Duncan combine flowing, velvety grace—both individual and group grace—with the uninhibited exuberance that only youth can have. That

(Continued on page 146)

Steichen

The Duncan Dancers from Moscow—the children whom Isadora and Irma Duncan trained in Russia—are making their first American tour in a program including Russian Revolutionary dances, as well as the traditional Duncan repertoire



Mrs. Harrison Williams

PALM BEACH

FLORIDA'S FABULOUS PLAYGROUND

BY CECIL BEATON

ILLUSTRATED BY THE AUTHOR

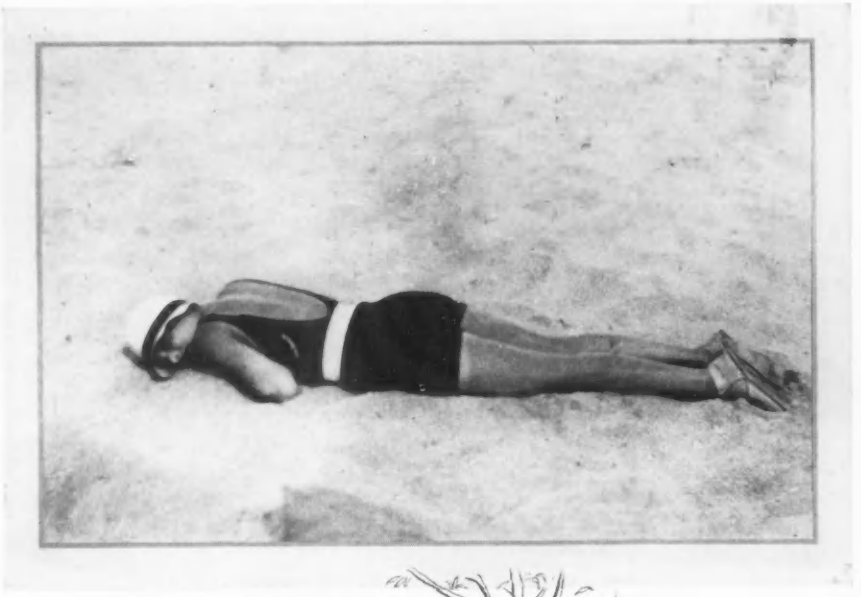
So these are my rooms! I open the windows that look on to the patio. (It is the Everglades Club, and the patio, designed by the jubilant Mr. Addison Mizner, is the most beautiful in the world.) A fountain plays, birds tweet and sing and flit from tree to tree, scarlet and pink hibiscus thrives abundantly, bougainvillea trails up white pillars in scarlet and purple profusion, and it all seems strangely peaceful here after the hectic rush of New York life.

But how artificial and theatrical it all is! How very like a musical comedy—the ladies, like chorus ladies, in huge picture hats and flower-printed chiffon dresses; the men like chorus men in white flannels and elaborate shoes. The birds in their cages warble like prima donnas, darkies propel spotlessly white basket chairs, the sun blazes with the brilliance of a thousand million arc-lights, and, at night, the scene is equally idyllic, a triumph of romantic artificiality. Huge bouquets of yellow calla-lilies, stock, sweet-william, dahlias, roses, malmaisons, and pink lilies decorate the dinner-tables placed out-of-doors in the rays of an artificial moon; the palm-trees are illuminated; little tangerines are wired to the branches of apple- and peach-blossoms, and, most significant of all, the leaves of the orange-trees are made of green linen. (The hurricane blew off all the real leaves, last year, but the head waiter, undaunted, said, "Let there be orange leaves," and there are.)

DETERMINED GAIETY

The band plays soothingly. Every one is determinedly nonchalant and conscious of being on holiday. There are huge clusters of forty and fifty at flower-laden tables, and the advent of new parties of people is heard coming nearer and nearer like the rolls of thunder. The clatter becomes louder, screams and shrieks and crude jokes are received with yells of raucous laughter, and soon they are all set around huge tables decorated with white birds and white roses, and rot is talked. "Now, I am going to tell you something you won't believe. Well, many years ago—" (This followed after a would-be funny story about elephants' toe-nails.) The dew falls heavily, the table-cloth is damp, the cigarettes are almost impossible to smoke, and an old, bald man looks ridiculous sitting at the head of a long table wearing a woollen shawl and a straw "boater" hat on his pate.

(Continued on page 162)



(Above) Anita Loos, the wife of John Emerson, Esquire

(Left) Mrs. Milton Holden, of New York and Philadelphia

(Right) Mrs. Herbert Weston, on the sands of Palm Beach

Mrs. R. Amcotts Wilson in the garden of her house, "Vita Serena"

SEEN IN THE SUN

Miss Frances Mitchell, of Villa Nova, Pennsylvania

Mrs. Egerton Warburton, of Philadelphia

Miss Nadejda de Braganza, the daughter of Princess Miguel de Braganza

AT PALM BEACH

SNAP-SHOTS BY CECIL BEATON

Mrs. Harrison Williams, of New York City

Miss Sarah Jane Sanford, sister of "Laddie" Sanford

Coiffure by Charles Beck
Hat from Kurzman

THIS VERY CHIC HAT, LONG AT THE BACK, HIDES GROWING HAIR. HERE, THE HAIR IS SKILFULLY DRESSED IN SOFT, FLATTERING CURLS AT THE BASE OF THE NECK. THE HAT IS OF BEIGE LINEN STRAW WITH WOOL BRAID

COIFFURE FOR
THE FISHERMAN'S HAT

Coiffure by Martin from Vienne
Hat from Franklin Simon

THIS COIFFURE IS AN ARRANGEMENT OF IRREGULAR RINGLETS IN THE "FLOUE" MANNER BY MEANS OF A FINGER-WAVE. ONLY A FEW TENDRILS SHOW UNDER THE NAVY-BLUE MILAN HAT WITH BLUE-AND-WHITE FAILLE INSERTS

COIFFURE FOR

THE SKULL-CAP

Coiffure by Charles of the Ritz
J. Suzanne Talbot Hat from Jay-Thorpe

FOR THIS OFF-THE-FOREHEAD HAT, THE HAIR, WATER-WAVED AFTER A PERMANENT WAVE, IS DRESSED HIGH ON THE FOREHEAD AND DRAWN BACK AT THE SIDES. BLACK GROSGRAIN RIBBON BORDERS THE RED STRAW HAT

COIFFURE FOR

THE OFF-THE-FOREHEAD HAT

Coiffure by Dumas
Florence Walton Hat from Best

WITH THE HAT THAT REVEALS ONE SIDE OF THE COIFFURE. THE HAIR IS CURLED WITH AN IRON TO GIVE A SMOOTHLY WAVED SILHOUETTE, SHOWING ONE EAR. THE HAT IS A STRAW MIXTURE IN BLACK AND WHITE

COIFFURE FOR

THE LONG-SIDED HAT

FIVE THOUSAND A YEAR

IT CAN BE DONE!

"BUT, my darling," cried my mother, "You can't *live* on five thousand dollars a year!"

"Can't live on it? I kept two maids and a coachman on less when your grandfather and I were married," ejaculated my grandmother, casting a withering glance across the little family conclave. But, as her remark did not deserve a reply, my mother continued.

"If you and Jay were to live here where you are known, it would make little difference, but to keep up your end as a stranger—"

And then my father, with unaccustomed solemnity, made the little speech that reached out a steadying hand to me at many a discouraged moment during the next two or three years.

"You and Jay, Sally, nave had every reasonable advantage of education and environment that this country can offer you. You are young, healthy, and happy. If you two can't make a go of it without further help, I shall be surprised and disappointed."

This homely conversation came back to me with increased significance one morning weeks later when Jay and I were established in our minute apartment a thousand miles away. The joyous post-honeymoon confusion of erratic breakfasts in the excelsior-strewn dining-room, the daily shopping trips, and the impulsive dashes to the club for dinner had definitely ended last evening. The little rooms were furnished with lovingly selected essentials, touched here and there with luxury by our wedding gifts, and after a proud tour of inspection and a dinner down-town by way of celebration, we had faced our finances. In consequence, a subdued bride and groom had exchanged resolutions. "Back to business," declared Jay, looking worried. "And no more nonsense." "A heavy domestic rôle for me," I had replied with a lightness I was far from feeling.

And so that morning, as I considered our position seriously for the first time, I began to understand my mother's concern. It was of our happiness and popularity that she was thinking, not our wealth, and, as I pondered, something of her social acumen descended upon me. Brief as was my acquaintance with the middle-sized Western city to which Fate had sent us, I saw that there were only two kinds of people in it: the mill workers, clerks, and tradesmen on one side, and, 'way 'way on the other side, mill owners, bankers, and such. There was no place between for us with the income of the former and the tastes and habits of the latter. Oddly enough, for, in these travelling days in almost any city one goes to, there are friends' friends to greet one, we knew practically nobody—not a schoolmate, not a family connection, no one to vouch for us a little or send her friends to call. Jay had, however, lived in the city a short while before our marriage, and, the most sociable soul in the world, had made a few pleasant contacts. This was something to begin with, but the group that will welcome a personable bachelor almost on sight will subject to critical inspection before taking to its bosom the same man when attached to an unknown wife and confined to a four-room apartment! His acquaintances had begun to call, courteously cordial, certainly curious, and undeniably critical. But I liked them, and I wanted them to like me. To be frank, I knew this was to be our home, and I wanted to be liked *a lot*, to have an assured place in an attractive circle here, as I had always had at home. It seemed important for Jay's sake, even more than for my own.

Coming down to facts, what we must actually do here was to live on our five thousand dollars a year, which would not allow me even the greenest little maid, and move among people who had, at the very least, two or three times that. The situation resolved itself into three more or less separate problems: first, the social; second, the housekeeping; and third, the financial. I suppose five thousand dollars a year isn't poverty to nine-tenths of the world, but—well, I don't have to make *that* distinction clear, do I? If I didn't feel that there must be thousands of brides every year who, marrying men with their own ways to make in life, go through the torture of loneliness and discouragement or, even worse, of the terror of bills accumulated by living beyond their means, I would not be writing this heart-throb.

Not all of the wisdom I pass on for their benefit, if you agree it *is* wisdom, came to me that fateful morning when I sat on our beautiful, squashy, new velvet divan and, putting my pride in my pocket, schemed for our acceptance by strangers. Much of it came by experience, but from a bird's-eye view of five years later, this is my domestic platform, domestic program, or philosophy—call it what you will, but make no mistake about its importance. It determines not only your attitude toward life, your standard of living, duties, pleasures, but your attitude towards each other. And, before you read it, let me warn you that this article would send any expert in domestic economy and budgets into apoplexy!

I begin with the social and housekeeping problems, for they faced me immediately. Our financial adjustments shook themselves down more slowly and with much more anguish.

I maintain that nobody cares how big or little your income is—nobody worth cultivating, anyway—, and the only reason a small income is a handicap socially is because it makes people uncomfortable and ill at ease to see you pinch pennies. So my great aim was to keep out of sight any effort toward economy or any housekeeping machinery. I never talked poverty, for it is a disgusting habit, under any circumstances, and I tried to carry on our four rooms as if they were a mansion. Every one must have known well enough that we were poor, but they never *heard* it nor *saw* it in a depressing connection, and, therefore, I am perfectly sure they never *cared*. This is how the magic was accomplished.

These rules I rigidly kept:

(1) Always be well-dressed and well-groomed in your house or on a casual trip to market or on the street. Make it a point to be properly dressed for the afternoon by half-past two, and then you won't be taken unawares at some menial task. An especially busy day is no excuse for a rumpled toilette, for mending, correspondence, checking bills, pressing, telephoning, innumerable small matters can be done in the afternoon after you are freshly frocked. I even kept a mirror over a little shelf in the pantry and a box of rouge and powder beneath it. Vain? Not at all. But I was more at ease for an unexpected morning chat after a reassuring pat and fluff of powder on the way to the door, and, therefore, the caller remembered me more pleasantly. Old friends may remember indulgently how lovely you looked at your début, but strangers can judge only by what they see, and every one is attracted by a pretty frock and shining hair.

(Continued on page 154)

PARIS *in* COLOUR

Patou
"Clio"

From Bonwit Teller

The New Evening Length

Extreme length for evening dresses is the most important new development in the Paris collections. The length of this ultra-chic dress from Jean Patou is obtained by overlapping handkerchief squares applied low on the skirt. The handkerchief hem-line is very smart.

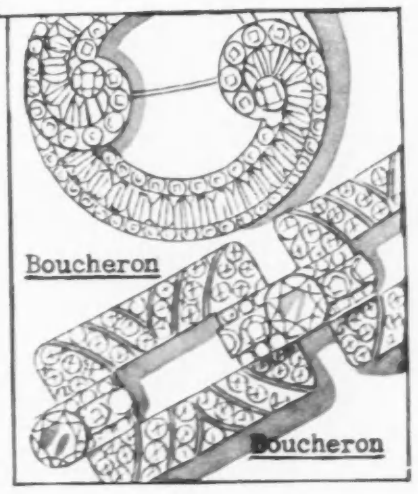
Patou features capucine (nasturtium) shades in his spring and summer collection.

The coat, of a new flat silk crêpe in "light capucine" and trimmed with sable, is almost as long as the dress, with low, circular flounces.

The bag, with a jewelled clasp, and the pumps match the coat. The bracelet and brooch are of diamonds and platinum.

Patou
"Enchanteresse"

From
Franklin Simon



Boucheron

Boucheron

Evening Silhouettes

Warp-printed taffeta and silk-embroidered net are smartly important materials for evening dresses.

Molyneux
"125"

Lanvin
"256"
"Fleurs du Japon"

Lanvin has created a young girl's version of the distinctly romantic type of evening frock, using pale grey-blue taffeta with a printed design in black. The low circular fulness is accented by an extremely youthful ruche below the slender belted princesse bodice.

The long, supple bodice, the yoked hipline, the back bolero, and the full gathered skirt of this evening dress give a line characteristic of this season's models. This one is of chartreuse-green silk net embroidered with multi-coloured silk flowers. The belt is of stitched net to match.

Evening Capes

This season, capes are generally shown for evening wear. Lamé moire, velvet, taffeta, faille, and crêpe georgette are the materials used.

Premet
"Primavera"

The evening cape that has a circular skirt set on at the hips is extremely good. This charming cape is of chartreuse-green taffeta and has a scarf collar that ties in a bow in front.

This romantic cape of heavy black faille is lined with emerald-green taffeta and is sweepingly circular in cut. It has an unusual, and yet typically Lanvin, yoke collar that ties in a bow at the side.

Lanvin

DAVID.

FIVE THOUSAND A YEAR

IT CAN BE DONE!

"BUT, my darling," cried my mother, "You can't *live* on five thousand dollars a year!"

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And then my father, with unaccustomed solemnity, made the little speech that reached out a steadying hand to me at many a discouraged moment during the next two or three years.

"You and Jay, Sally, nave had every reasonable advantage of education and environment that this country can offer you. You are young, healthy, and happy. If you two can't make a go of it without further help, I shall be surprised and disappointed."

This homely conversation came back to me with increased significance one morning weeks later when Jay and I were established in our minute apartment a thousand miles away. The joyous post-honeymoon confusion of erratic breakfasts in the excelsior-strewn dining-room, the daily shopping trips, and the impulsive dashes to the club for dinner had definitely ended last evening. The little rooms were furnished with lovingly selected essentials, touched here and there with luxury by our wedding gifts, and after a proud tour of inspection and a dinner down-town by way of celebration, we had faced our finances. In consequence, a subdued bride and groom had exchanged resolutions. "Back to business," declared Jay, looking worried. "And no more nonsense." "A heavy domestic rôle for me," I had replied with a lightness I was far from feeling.

And so that morning, as I considered our position seriously for the first time, I began to understand my mother's concern. It was of our happiness and popularity that she was thinking, not our wealth, and, as I pondered, something of her social acumen descended upon me. Brief as was my acquaintance with the middle-sized Western city to which Fate had sent us, I saw that there were only two kinds of people in it: the mill workers, clerks, and tradesmen on one side, and, 'way 'way on the other side, mill owners, bankers, and such. There was no place between for us with the income of the former and the tastes and habits of the latter. Oddly enough, for, in these travelling days in almost any city one goes to, there are friends' friends to greet one, we knew practically nobody—not a schoolmate, not a family connection, no one to vouch for us a little or send her friends to call. Jay had, however, lived in the city a short while before our marriage, and, the most sociable soul in the world, had made a few pleasant contacts. This was something to begin with, but the group that will welcome a personable bachelor almost on sight will subject to critical inspection before taking to its bosom the same man when attached to an unknown wife and confined to a four-room apartment! His acquaintances had begun to call, courteously cordial, certainly curious, and undeniably critical. But I liked them, and I wanted them to like me. To be frank, I knew this was to be our home, and I wanted to be liked *a lot*, to have an assured place in an attractive circle here, as I had always had at home. It seemed important for Jay's sake, even more than for my own.

Coming down to facts, what we must actually do here was to live on our five thousand dollars a year, which would not allow me even the greenest little maid, and move among people who had, at the very least, two or three times that. The situation resolved itself into three more or less separate problems: first, the social; second, the housekeeping; and third, the financial. I suppose five thousand dollars a year isn't poverty to nine-tenths of the world, but—well, I don't have to make *that* distinction clear, do I? If I didn't feel that there must be thousands of brides every year who, marrying men with their own ways to make in life, go through the torture of loneliness and discouragement or, even worse, of the terror of bills accumulated by living beyond their means, I would not be writing this heart-throb.

Not all of the wisdom I pass on for their benefit, if you agree it *is* wisdom, came to me that fateful morning when I sat on our beautiful, squashy, new velvet divan and, putting my pride in my pocket, schemed for our acceptance by strangers. Much of it came by experience, but from a bird's-eye view of five years later, this is my domestic platform, domestic program, or philosophy—call it what you will, but make no mistake about its importance. It determines not only your attitude toward life, your standard of living, duties, pleasures, but your attitude towards each other. And, before you read it, let me warn you that this article would send any expert in domestic economy and budgets into apoplexy!

I begin with the social and housekeeping problems, for they faced me immediately. Our financial adjustments shook themselves down more slowly and with much more anguish.

I maintain that nobody cares how big or little your income is—nobody worth cultivating, anyway—, and the only reason a small income is a handicap socially is because it makes people uncomfortable and ill at ease to see you pinch pennies. So my great aim was to keep out of sight any effort toward economy or any housekeeping machinery. I never talked poverty, for it is a disgusting habit, under any circumstances, and I tried to carry on our four rooms as if they were a mansion. Every one must have known well enough that we were poor, but they never *heard* it nor *saw* it in a depressing connection, and, therefore, I am perfectly sure they never *cared*. This is how the magic was accomplished.

These rules I rigidly kept:

(1) Always be well-dressed and well-groomed in your house or on a casual trip to market or on the street. Make it a point to be properly dressed for the afternoon by half-past two, and then you won't be taken unawares at some menial task. An especially busy day is no excuse for a rumpled toilette, for mending, correspondence, checking bills, pressing, telephoning, innumerable small matters can be done in the afternoon after you are freshly frocked. I even kept a mirror over a little shelf in the pantry and a box of rouge and powder beneath it. Vain? Not at all. But I was more at ease for an unexpected morning chat after a reassuring pat and fluff of powder on the way to the door, and, therefore, the caller remembered me more pleasantly. Old friends may remember indulgently how lovely you looked at your début, but strangers can judge only by what they see, and every one is attracted by a pretty frock and shining hair.

(Continued on page 154)

PARIS *in* COLOUR

Patou
"Clio"

From Bonwit Teller

The New Evening Length

Extreme length for evening dresses is the most important new development in the Paris collections. The length of this ultra-chic dress from Jean Patou is obtained by overlapping handkerchief squares applied low on the skirt. The handkerchief hem-line is very smart.

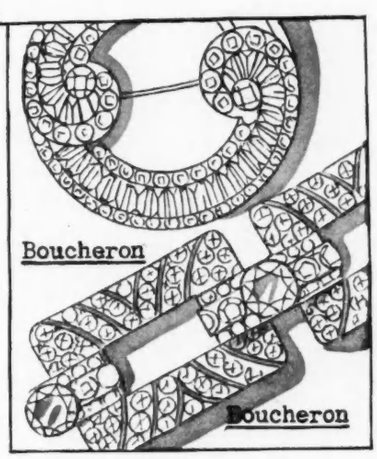
Patou features capucine (nasturtium) shades in his spring and summer collection.

The coat, of a new flat silk crêpe in "light capucine" and trimmed with sable, is almost as long as the dress, with low, circular flounces.

The bag, with a jewelled clasp, and the pumps match the coat. The bracelet and brooch are of diamonds and platinum.

Patou
"Enchanteresse"

From
Franklin Simon



Boucheron

Boucheron

Evening Silhouette

Warp-printed taffeta and silk-embroidered net are smartly important materials for evening dresses.

Molyneux
"125"

Lanvin
"256"
"Fleurs du Japon"

Lanvin has created a young girl's version of the distinctly romantic type of evening frock, using pale grey-blue taffeta with a printed design in black. The low circular fulness is accented by an extremely youthful ruche below the slender belted princesse bodice.

The long, supple bodice, the yoked hipline, the back bolero, and the full gathered skirt of this evening dress give a line characteristic of this season's models. This one is of chartreuse-green silk net embroidered with multi-coloured silk flowers. The belt is of stitched net to match.

Evening Capes

This season, capes are generally shown for evening wear. Lamé moire, velvet, taffeta, faille, and crêpe georgette are the materials used.

Premet
"Primavera"

The evening cape that has a circular skirt set on at the hips is extremely good. This charming cape is of chartreuse-green taffeta and has a scarf collar that ties in a bow in front.

This romantic cape of heavy black faille is lined with emerald-green taffeta and is sweepingly circular in cut. It has an unusual, and yet typically Lanvin, yoke collar that ties in a bow at the side.

Lanvin

FRONT FULNESS HIP INTEREST, AND UNUSUAL USE OF FABRIC ARE FEATURES OF THESE SPRING MODELS

(a) Toile de soie striped like men's shirting in rose, grège, and black is used for the blouse and lining of the jacket of this sports costume of light-weight beige woollen. The collarless jacket, the scalloped finish of the blouse, the sunburst pleating inserted in the circular skirt, and the grosgrain belt are interesting details.

(b) The cut of this runabout dress in two shades of blue printed crêpe de Chine (Wiener), with its bolero and peplum effects, is simple and tailored, yet, made in this material, the dress is appropriate for afternoon wear, as well. Note the inverted front pleat.

(a) London Trades "370"

(b) Molyneux "29"

From Bonwit Teller From Bendel

Lanvin "La Tribune"

Madame Lanvin uses printed fabrics, this season, that are exclusive with her house. Here is a mimosa pattern in beige and dark blue satin used for a very smart afternoon dress, having a new cut that is used throughout the Lanvin collection. The V-shaped yoke of the circular skirt is repeated in the capuchin yoke of the bodice. The belt is of navy-blue antelope with a wooden buckle.

Lelong
"Youloula"
From Lord
and Taylor

The bold use of an enormous pattern on chiffon is illustrated in this charming summer afternoon dress in grey-blue printed with a large, modern, black leaf design. The tiers of the skirt continue into long rounded panels that give an uneven hem-line. This line is repeated on the bodice by two panels cut in one with the yoke.

NEW USES OF COLOUR AND PATTERN IN THREE OUTSTANDING MODELS FROM THE LELONG COLLECTION

(a) Tuslikasha in a beautiful natural shade is used for this two-piece dress and cardigan. The horizontal motif is stressed by seams on the blouse, and colour accents are given by the scarf and bag of tuslikasha printed in red and yellow stripes.

(b) The new use of all-over patterned jersey for a runabout dress, long sleeveless jacket, and scarf to match is seen in this model. This jersey is in two shades of blue, white, and yellow, with a dark blue foundation. Two other patterns of jersey, one in red and one in green, are also shown for this same costume.

(a)
Lelong
"Bravade"
From Bonwit Teller

(b)
Lelong
"Tip-top"
From Jay-Thorpe

THREE DISTINCTIVE AFTERNOON DRESSES

EMBODYING IMPORTANT FEATURES OF THE SPRING MODE

Flounces of every description are plentiful, as are also peplums. The latter are seen in various forms: all around, at the back, or at the side only. Lingerie touches for collars, cuffs, guimpes, and blouses are seen more than ever before. Colour combinations are achieved by means of simple prints, multi-coloured prints, or, when a plain material is used, by the addition of lingerie touches or trimming in a contrasting colour.

(a)
Nicole
Groult
"Malmaison"

(b)
Chantal
"Gypsia"

(c)
Lucile Paray
"Petite Madame"
From Milgrim

(a)
Printed crêpe de Chine.
White pin dots on navy-blue.
Diagonal cuts.
Belt fastened at side.
Uneven hem-line.

(b)
Printed silk-and-wool toile.
Two shades of blue, two shades of prune, and white.
Bands of blue crêpe de Chine.

(c)
Dark blue crêpe de Chine.
Collar, cuffs, and pleated jabot of white handkerchief linen.
Diagonal circular flounce.
Side peplum.

AFTERNOON ENSEMBLES FEATURING THE LONG JACKET AND THE COMBINATION OF PRINTED AND PLAIN MATERIALS FOR ONE COSTUME

This season, coats are of every conceivable length, but the long jacket (two-thirds length), shown on this page, gives the newest silhouette. The two ensembles from J. Suzanne Talbot show her new tied bodice and interesting use of Rodier's printed light-weight woollens. The costume from Bruyère is ideal for summer in town.

(a)
Bruyère
"Printemps"

(a)
Printed and plain crêpe de Chine.
Navy-blue, two shades of green, red, and white.
Collarless belted jacket.
Stitching.

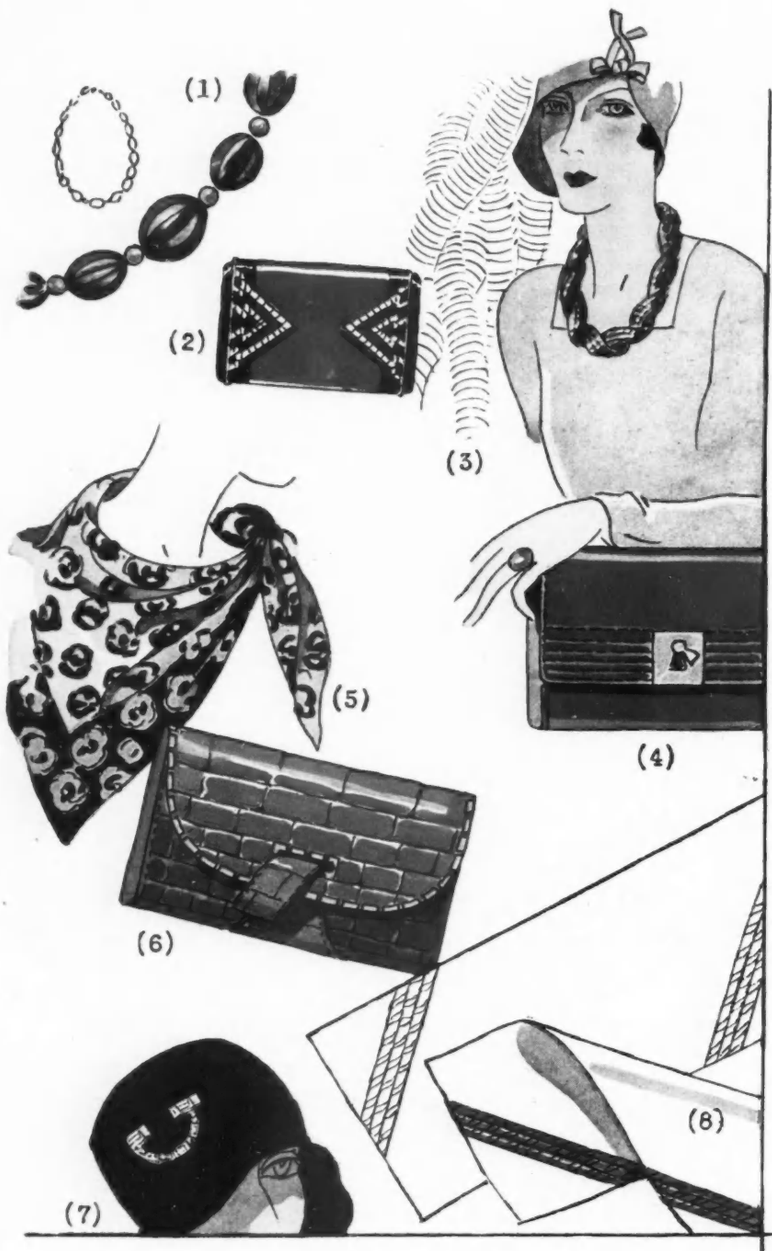
(b)
Plaid woollen and jersey.
Blue, green, yellow, and white.
Skirt pleated at back and sides.
Bodice tied in back.
Fringed edges.
Mouchoir scarf.
Hat, bag, and beige antelope gloves also from Talbot.

(c)
Printed tuslikasha.
Black, red, and white.
Bodice tied in front.
Black tuslikasha jacket lined with print.

(b)
J. Suzanne Talbot
"Balmoral"
From Jay-Thorpe

(c)
J. Suzanne Talbot
"Coeur à gauche"
From Altman

DAVID



Chic Accessories

(1) Necklace of carved antique amber and gold beads.

(2) At the Ritz, a smart woman dressed in black carried a black antelope bag with a red lacquer frame. In the bag, she had this red and black lacquer cigarette-case set with diamonds.

(3) This woman wore, with a grey ensemble, a necklace consisting of twisted strands of disk-shaped red beads (Marie-Christiane).
(4) Her bag was of red Russian leather with stitching and a new gold metal clasp (Lelong).

(5) At the Ritz, a smart woman in sports clothes wore this scarf made of two printed chiffon handkerchiefs, one with black pansies on a yellow ground, the other with yellow pansies on a black ground.

(6) Seen at Cannes: Envelope bag in scarlet crocodile skin with gold metal edging (Dunhill).

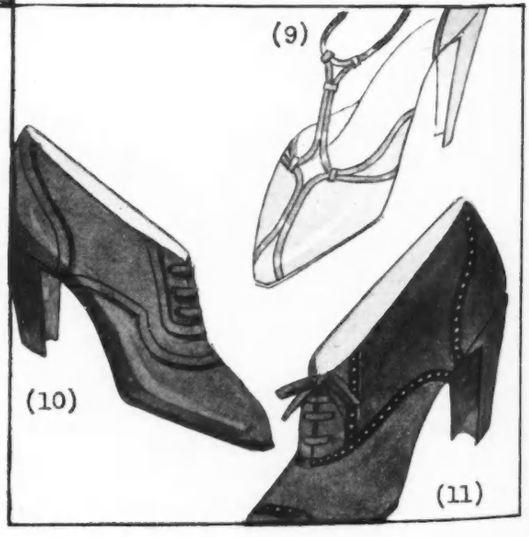
(7) Mrs. Charles Munn wears a double hatpin with a chain of square and round diamonds that swings free.

(8) Seen at Cannes: Scarf of heavy white crêpe de Chine embroidered in heavy red silk. When folded, the two lines meet and form a single band (Marthe Régnier).

(9) Evening sandal in silver-grey velveteen, trimmed with narrow bands of silver kid.

(10) Seen at the Ritz: Semisports Oxfords in brown box calf, trimmed with narrow bands of the same leather.

(11) Mrs. Charles Munn wears these dark brown antelope Oxfords with broguing of darker brown patent leather. Solid leather heel.



Carlo Leonetti

Silver ship from E. Schmidt, with Noma coloured lights. Table settings from Lord and Taylor. A full description of this table will be found on page 136

FOR THE HOSTESS

CUISINE is an art to which the French have always given the proper consideration. From the most famous of chefs to the lowliest of country housewives, the preparation of a meal is a rite of infinite importance. And any one with a knowledge of France knows the respect with which the Frenchman approaches the consumption of even the simplest meal—with the result, of course, that French cooking and French menus have come to have a special significance of their own in the epicurean world.

In the two following menus, two different, but equally typical, varieties of French meals have been considered—a simple, but distinctive French dinner-party and a family dinner.

UN DÎNER CHIC

Soupe au Fromage
Guiche Lorraine
Bœuf Roulé avec Légumes
Petits Pains
Endive, Sauce Française
Mousse au Chocolat
Camembert
Fruits
Café Noir

SOUPE AU FROMAGE

This bouillon is first made from beef stock. Into this are put croûtons and a generous quantity of Gruyère cheese, which has been previously grated. Then, the mixture is allowed to cook very, very slowly and for a long time. When the cheese has made a sort of crust on top, the soup is ready to serve, steaming hot, in bouillon cups.

GUICHE LORRAINE

This is the celebrated national dish of Lorraine. It is served at smart dinners as an entrée—hot. It is, in reality, nothing other than an unsweetened custard pie—*"œufs au lait,"* as the French term it. It is made in the following way, French fashion. The first procedure is to line a pie dish with a flaky pie-crust—*"une pâte feuilletée,"* the French *chef de cuisine* always calls it. This *pâte* should first be baked to a light brown. Next, a custard is made from five eggs beaten with one cupful of thick cream and well seasoned with salt, pepper, and a dash of cayenne. The pie-crust is filled with this and set back in the oven to cook. When almost set, a cup of finely minced, cooked ham is added, and the whole is returned to the oven to cook until browned all over. This dish may also be served in individual casseroles or ramekins. It is quite an economical dish—and that is a virtue in France or elsewhere—, as it is excellent served cold the next day.

BŒUF ROULÉ

To the French, this is the pièce de résistance of the meal. It is composed of a good cut of beef very thinly sliced. Each slice is rolled separately, stuffed with a dry bread dressing, tied, and sautéed in a sufficiency of butter and a few drops of onion-juice. With these are served *petits pois* (the tiniest obtainable), new potatoes sautéed, and lettuce also sautéed.

DRY BREAD DRESSING

To make the dry bread dressing, a loaf of bread (white or whole-wheat) is crumbed fine, mixed with one-fourth pound of melted butter, and seasoned with salt and pepper.

MOUSSE AU CHOCOLAT

For this dessert, one quart of milk, two rounded tablespoonfuls of granulated gelatine, one cupful of sugar, one-half cake of black chocolate, or three heaping tablespoonfuls of ground chocolate, the yolks of five eggs, the white of five eggs, a pinch of salt, and the juice and grated rind of one lemon are required. The chocolate is first melted in a double boiler, then the milk, sugar, yolks of eggs, salt, and the grated rind of the lemon are added. This should be cooked until it thickens (care should be taken that it does not curdle), and after it is removed from the fire, the gelatine, which has been dissolved in a little cold water, is added. After it has cooled, one teaspoonful of vanilla and the strained lemon-juice are added. When the mixture commences to set, the stiffly beaten egg whites are folded in. It

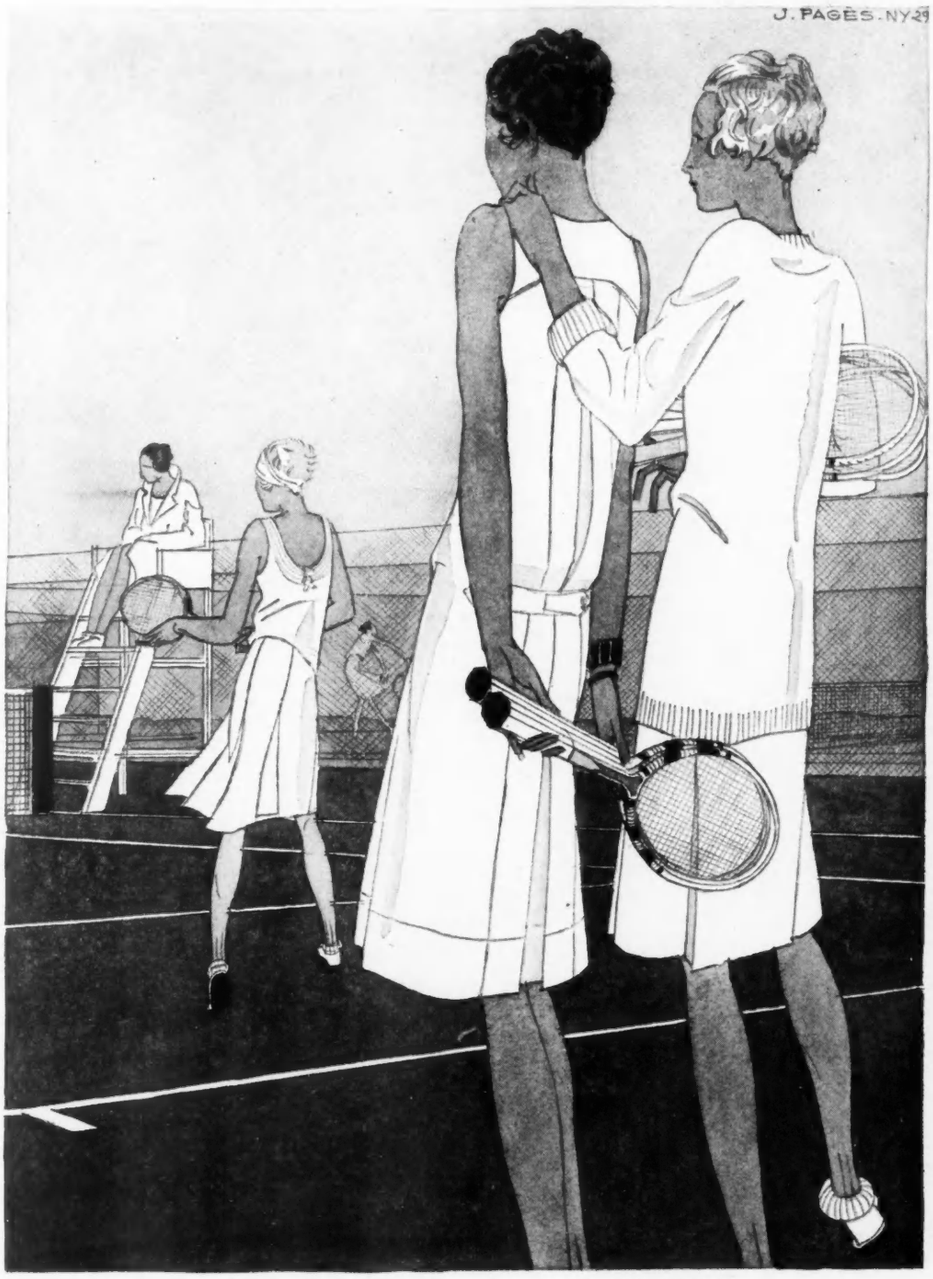
(Continued on page 136)

SAKS-FIFTH AVENUE

WHITE is absolutely the smartest colour for tennis. For those who prefer wearing something woollen, polo shirts or men's long-sleeved white sweaters and a jersey or a crepella skirt are the favourite costume. Antibes shirts, which have buttons at the neck, are also to be seen. As in golf, it is often the custom to pull on

Full descriptions of the costumes on these two pages will be found on page 164

WHITE SERVES AT TENNIS



BEST BEST SAKS-FIFTH AVENUE

a man's hand-knit Shetland sweater over a sleeveless tennis dress, sometimes for the warmth and, sometimes, to keep from sunburning. Lisle sweaters are also useful for this purpose. This season the favourite fabrics for tennis dresses are piqué, cotton broadcloth, British wash silk, and dull-finished crêpe de Chine.

(Continued on page 164)

COURTING SIMPLICITY

Yellow angora pull-on and cardigan; yellow wool skirt; Alphonsine hat from Mary King. Silk-and-wool riding-shirt; Chanel sweater in red, white and blue. Two costumes from the Brick Shop

A GOLF COURSE IN CLOTHES

SUITABILITY SCORES ON THE LINKS

GOLF and golf costumes are traditional. A well-dressed player believes that suitability and comfort are the first requisites, and, without them, no golfer can be chic.

Neutral colours are best on the green. No one should wish to appear like a flag on the golf-links.

Tweeds are new in black-and-white or yellow-and-blue mixtures; greens in combination are smart; and beige continues to be a classic. Checks are the smartest of patterns.

The double sweater costume with a pull-on sweater and one of coat type to match is effective in soft coloured angora weaves.

The polo shirt will be worn for all sports, including golf.

Fine wool riding-shirts with high crêpe collars are sometimes worn for golf.

Skirts cut slightly circular, wrapped around, or deeply pleated are the most practical.

The tuck-in blouse having returned to favour, jerseys also are occasionally tucked into skirts.

In warm weather, finely striped, dull wash silks and men's shirting fabrics, often with a stripe or tailored design, are excellent mediums for two-piece golf dresses or jacket suits. Often, they are accompanied by jersey cardigan jackets.

The sleeveless tennis dress is adopted for golf by many young women who wish to sunburn. This seemed radical when worn at Palm Beach, in 1927. Now, it is widely accepted. However, only the simplest sleeveless dresses are permissible.

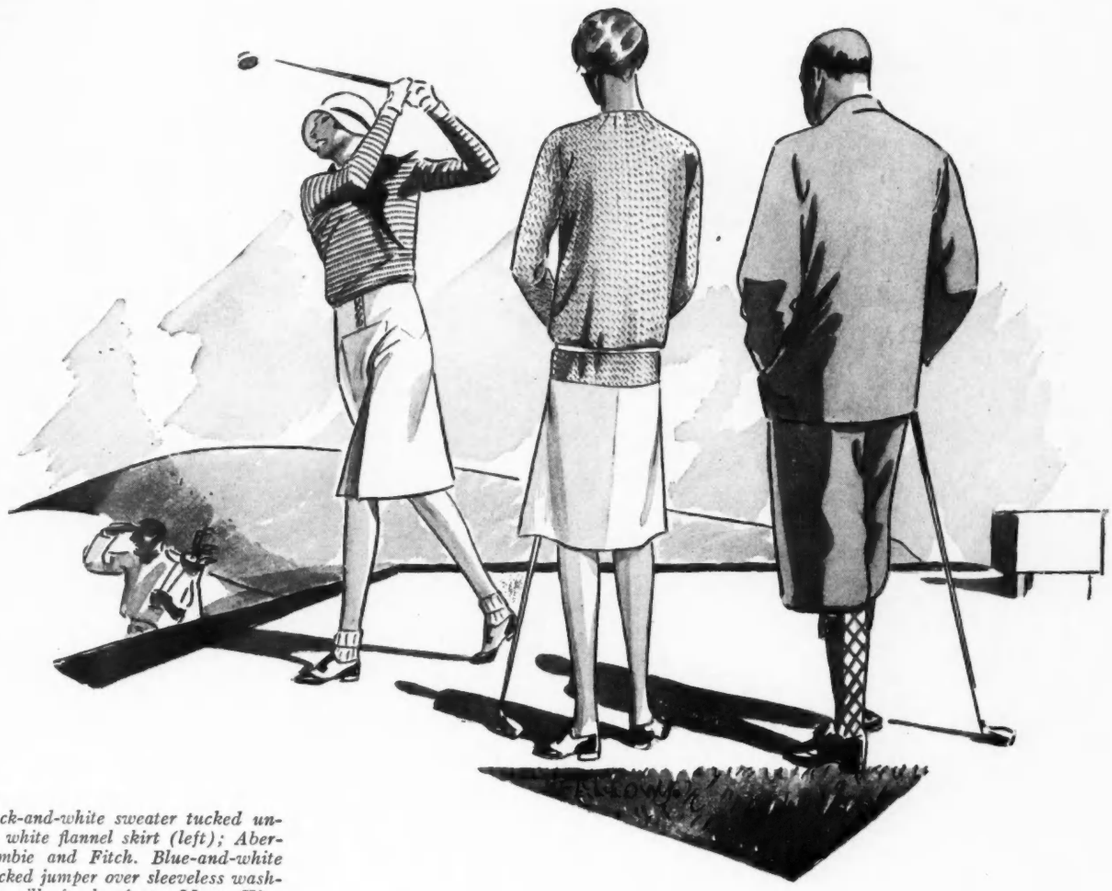
Many women wear pull-on jerseys over their sleeveless dresses. These sweaters are often purchased in men's departments of various shops, in order to ensure a casual quality of fitting that has a distinction of its own.

Hats do not depart from their classically simple lines for sports, but may have lower crowns and slightly wider brims. A few felts have been seen with printed checked patterns. The beret and turban are extreme, but look smart on certain women.

Crêpe scarfs tie like cravats and have a masculine severity.

Sunburn coloured lisle and fine woollen stockings are correct. Short woollen socks in plain colours are useful.

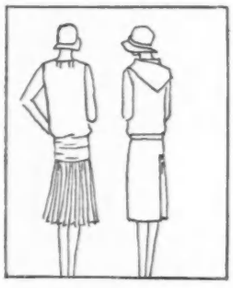
Brown-and-white golf shoes are the most popular of all types of footwear. Black-and-white shoes are worn with black-and-white tweeds or accessories. Well-cut versions of the gillie shoe, the classic Oxford, the Peal lace shoe, and, now, the English Monk shoe are all advocated by good players.



Black-and-white sweater tucked under white flannel skirt (left); Abercrombie and Fitch. Blue-and-white checked jumper over sleeveless washable silk frock; from Mary King

Double-breasted suit of yellow and bright blue checked tweed, yellow pull-on sweater; Kurzman. Chamois golf gloves and heavy-soled gillie golf shoes; Abercrombie and Fitch

DESIGNS FOR PRACTICAL DRESSMAKING



Blouse No. 9785 Skirt No. 9716

(Left) Printed crêpe fashions this overblouse and the circular skirt with machine pleats. Side shirring effects a deep girdle. The sleeves are optional. Designed for sizes 14 to 42; skirt, 26 to 36

Frock No. 9799

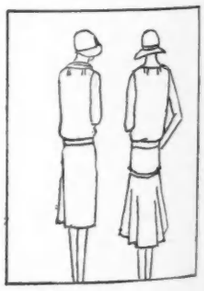
(Above, left centre) The skirt of this frock of flat crêpe is slashed and shirred in front below a tie belt. The scarf collar is smart, and the sleeves may be omitted. Designed for sizes 14 to 44

Frock No. 9783

(Right, centre) Silk gabardine is an excellent material for this frock with a scarf collar and long sleeves (optional). The front is slashed diagonally and tucked below a belt. Designed for sizes 14 to 44

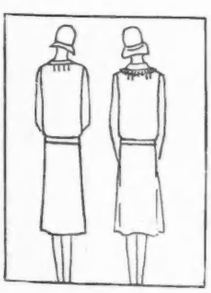
Blouse No. 9793 Skirt No. 9794

(Above, right) The overblouse of this crêpe frock features a tied, applied section. The circular skirt, longer in back, joins a yoke. Sleeves optional. Designed for sizes 14 to 42; skirt, 26 to 36



SCARFS, BELTS, AND A BOW OR TWO

DESIGNS FOR PRACTICAL DRESSMAKING



Frock No. 9784

(Left) This crêpe marocain frock makes smart use of inverted pleats, a buckled belt, and an applied neck-band. There are tucks at the shoulders. Sleeves optional. Designed for sizes 14 to 44

Frock No. 9786

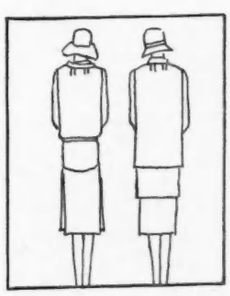
(Right, centre) This light-weight tweed frock has a scarf collar and cuffs in two tones of flat crêpe. There are inverted pleats, stitching, and buttons. Sleeves optional. Designed for sizes 14 to 44

Frock No. 9787

(Above, left centre) Pleated frills edge the collar, cuffs, and opening of this crêpe de Chine frock with hand drawn-work and tucks at the hips. The sleeves are optional. Designed for sizes 14 to 40

Ensemble No. 9788

(Above, right) Tiers and inverted pleats add to the distinction of this sleeveless frock of bordered radium. The jacket has a straight collar and tucks at the neck in back. Designed for sizes 14 to 44



THE WAY OF PLEATS WITH THE MODE

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9790

(Left) The diagonal line is accented in this printed chiffon frock by the gathered flounce and the treatment of the cape collar. Sleeves are optional. Designed for sizes 14 to 40

Evening Coat No. 9780

(Second from right) This taffeta evening coat, in finger-tip length, may have a straight collar or a collarless neck with a tied scarf in the back. Designed for sizes 14 to 44

Evening Frock No. 9781

(Second from left) Starched chiffon gives charming crispness to this frock, the skirt of which has two tiers in front and a wide circular panel in back. Designed for sizes 14 to 40

Evening Frock No. 9782

(Right) An extremely effective combination of printed and plain chiffon is achieved in this frock, which has a gathered skirt and a cape in back. Designed for sizes 14 to 40

THE NEW EVENING MODE FAVOURS CHIFFON

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9792
(Second from left) Excellent for restaurant dining or semiformal dinners is this chiffon frock, with its moderately long skirt and medium décolletage. Designed for sizes 14 to 44

Frock No. 9789
(Above, right) With unusual effectiveness, the skirt of this silk crêpe frock joins a circular back section to the straight front in a diagonal line. Designed for sizes 14 to 42

Frock No. 9791
(Left) If one is slender, nothing is smarter than a peplum. This starched chiffon dinner-dress places two above a circular skirt. Sleeves are optional. Designed for sizes 14 to 38

Frock No. 9792
(Second from right) This semi-sheer crêpe version of the chiffon frock at the left shows the three-tiered circular side drapery. Sleeves optional. Designed for sizes 14 to 44

DINNER-FROCKS THAT COMPROMISE WITH FORMALITY

Ensemble No. S3327

(Extreme left) This one-piece frock is worn with a wool crêpe jacket that follows the down-in-back line of the wool crêpe skirt. The shaped peplum is joined under the belt. Designed for sizes 14 to 40

Ensemble No. S3325

(Below, left) The jacket worn with this charming ensemble of printed crêpe has an unusual scarf collar, cut in one with the coat. The one-piece dress is also shown at the right. Designed for sizes 14 to 40

Ensemble No. S3327

(Left) The sleeveless blouse of this one-piece frock is of printed silk, with curved tucking and inverted tucks at the shoulders. The circular skirt joins the blouse in a shaped line. Designed for sizes 14 to 40

Ensemble No. S3325

(Below, right) The front of this printed crêpe frock is shirred where the skirt joins the shaped edge of the blouse and is straight in the back. There are short kimono sleeves. Designed for sizes 14 to 40

DESIGNS FOR PRACTICAL DRESSMAKING

SILK CRÊPE FROM BELDING

SILK CRÊPE FROM THE AMALGAMATED SILK CORPORATION

Voted the most fascinating *Young Sportswoman*

by

JOHN BARRYMORE

CORNELIUS VANDERBILT, JR.

F. SCOTT FITZGERALD

MISS LILIAS MORIARTY
of Boston, Mass.
chosen from Woodbury beauties in forty-eight States as the most fascinating young sportswoman

SHE is as full of contradictions as she is of bewitchment and charm.

She has close-cut curling bronze hair, a pure, fair skin,—no touch of rouge,—a laughing child's mouth. Her eyes are her most unusual feature. They are rather long, set wide apart, of a curious shade of blue. Their calm, rather remote, far-seeing gaze gives the only clue to her pre-occupation with one of the most dangerous of sports.

No one looking at her, would think of her as an "athlete." She weighs only a hundred pounds. She has a little slim, fragile, exquisite figure. Yet she is a fearless horseback rider, a keen shot,—"but I only shoot clay pigeons,"—a passionately devoted flyer.

She was born at Budapest, where her father was stationed in the diplomatic service. She speaks five languages. She has traveled about the world ever since she was a baby, and likes being on the move.

She "always wanted to fly." She cannot explain the fascination of flying. "It's being up above everything, and all alone . . ."

MISS MORIARTY, *snapped riding horseback in Central Park. "Woodbury's keeps my skin in perfectly splendid condition," she says.*

She uses Woodbury's Facial Soap because it is the only soap that does not irritate her skin,—a skin of transparent clearness and fineness.

"Woodbury's is a wonderful soap, for anyone who is out of doors as much as I am. There must be something unusually pure and mild about it, because it keeps my skin in perfectly splendid condition."

OUT OF HUNDREDS of beautiful Woodbury users, on whom we called in big cities, in little towns, throughout the country — three distinguished judges are choosing the loveliest of each type . . . Each month their photographs will appear. They represent thousands upon thousands of women throughout America who today owe the charm of a fresh, clear, beautiful complexion to daily care with Woodbury's Facial Soap . . . Commence, now, to take care of *your* skin with this wonderful soap! Begin, tonight, to gain the charm of "A Skin You Love to Touch!"

WE SHALL BE HAPPY to send you a delightful Woodbury set, containing a trial cake of Woodbury's Facial Soap, the Facial Cream and Powder, the Cold Cream, the treatment booklet, and directions for the new complete Woodbury Facial, for 10 cents and your name and address. The Andrew Jergens Co., 1407 Alfred St., Cincinnati, Ohio. For Canada, The Andrew Jergens Co., Ltd., 1407 Sherbrooke St., Perth, Ont. ©1929, The A. J. Co.

Evening Frock No. S3324
(Below, left) Printed chiffon is excellent for this frock with loose side panels, inverted tucks at the sides, and a U-shaped collar. The back décolletage may be high or low. Designed for sizes 14 to 38

Evening Frock No. S3326
(Right) The back of this new evening gown of taffeta features an interesting bustle that falls into graceful lengths of drapery. The back décolletage is in a deep V shape. Designed for sizes 14 to 38

Evening Coat No. S3323
(Below, right) The printed chiffon jacket worn with the frock at the left may be full length if it is straight, or shorter if shaped. The trimming bands are shaped. Designed for sizes 14 to 46

Evening Frock No. S3326
(Extreme right) In contrast to the back of this taffeta evening frock is the simplicity of the front. Bands are applied about the hips, and the rounded neck-line is severely simple. Designed for sizes 14 to 38

DESIGNS FOR PRACTICAL DRESSMAKING

PRINTED CHIFFON
FROM THE AMALGAMATED
SILK CORPORATION

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 213

With the advent of CANNON • LAVENDER • LAWN sheets become one of the most interesting domestic purchases

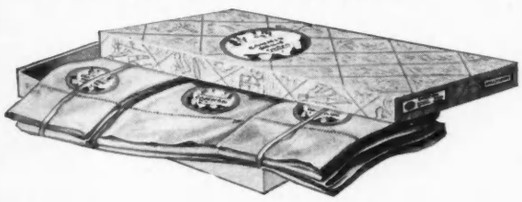
The Cannon Lavender Lawn label shown here indicates the finest sheet in the world, made in white and six fashionable pastel colors, guaranteed fast. . . . All sheets so packed are scented with Old English Lavender.

IN OUTFITTING a home, as in planning a wardrobe, the choice of fabrics is fundamental to the success of the complete effect. With the mode of today, *texture*, in decoration as in dress, has assumed a new importance. Cannon Lavender Lawn sheets (made by the makers of Cannon towels) were designed purposely to suit today's manner of living. Their texture, finish and appearance make possible true elegance in arraying the bed.

Sheets in the past have been as staple as sugar! But Cannon Lavender Lawn is styled to make sheet purchases a fascinating experience. The packages are royal. As the sheets are unwrapped, you are greeted with the fresh fragrance of lavender. And when you touch them you appreciate a new and welcome softness. You are handling what is literally the finest sheet in the world, a fabric that is a handsome example of modern textile art.

The Cannon mills went into the sheet business with the intention of producing a sheet outstanding in every respect—from raw material to finished product. We chose Egyptian cotton, famous for its long staple. We fully combed this naturally strong elastic yarn. We wove with scientific skill, finishing with special care and giving thought to making each detail of Cannon Lavender Lawn luxurious. We are proud of the result.

You will take pride in owning such sheets. They are made in the fashionable pastel shades, as well as in snowy white. Choose the colors* for becomingness to the room in which they will be used, and for their flattering charm. . . . Making up the beds in your home with Cannon Lavender Lawn will be a domestic event. Don't postpone so pleasant a purchase! The sheets are on sale in up-to-date stores everywhere.



Sea-shell pink, canary yellow, Nile green, peach, orchid, azure blue and snowy white.* *All colors guaranteed fast.*

Hemstitched or plain. Average size in white—about $10 a pair, $5 each. Other sizes grade accordingly.

In boxes: combinations of sheets and matching pillow cases, admirable for gifts.

In packages: six sheets; a dozen pillow cases; convenient for the linen chest.

Also available, Cannon Lineen and Cannon Fine Muslin, standard grade and popular-priced sheets, plain and hemstitched, in white and six colors. Made by the makers of Cannon towels. Look for the Cannon label. Cannon Mills, Inc., 70 Worth Street, New York City.

Hands Must Not Age

Some hands look as though they did the weary work of the world—others as though they were made to capture and hold love. Which are yours —the kind that inspire pity—or the kind that inspire poets? You may choose, and make your hands as lovely and young as you wish, if you will but care for them with affectionate interest.

Elizabeth Arden, who knows so much better than anybody else how to give the skin new radiance, knows also the swiftest and best way of transforming hands. Each of the Preparations listed below has been created by Miss Arden to contribute something definite to hand loveliness. Use them faithfully and you will be rewarded with the irresistible charm of soft, pink-tipped fingers and hands of dazzling whiteness.

Venetian Velva Bath. A cream soap in a big chubby tube containing oil and oatmeal. Tube $1.50.

Venetian Velva Liquid. Its delicate oils prevent roughness and chapping. Does not leave the hands sticky. $1, $2.50.

Venetian Milk of Almonds. A real skin food for the hands made from fresh almonds. $2.50.

Venetian Hand Cream. After washing them with an Arden soap, smooth your hands with Hand Cream and they will be velvety. $1.

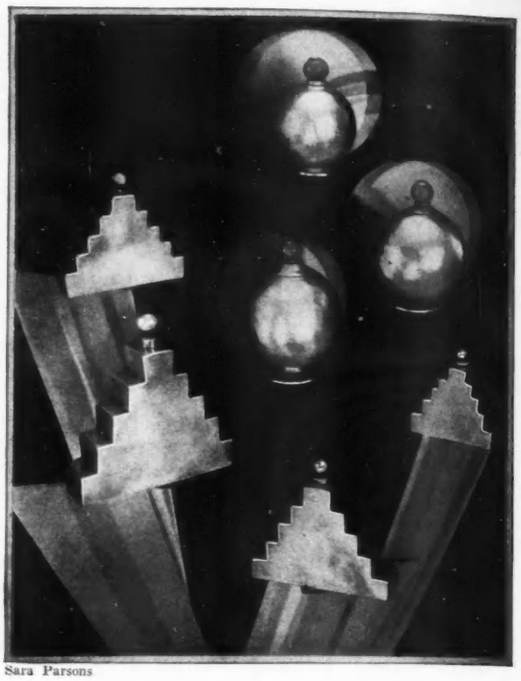
Elizabeth Arden's Venetian Toilet Preparations are on sale at the smartest shops in all cities of the world

ELIZABETH ARDEN

NEW YORK: 673 FIFTH AVENUE

LONDON: 25 Old Bond Street BERLIN W: Lennéstr. 5
PARIS: 2 rue de la Paix
CHICAGO: 70 E. Walton Place PHILADELPHIA: 133 South 18th Street
WASHINGTON: 1147 Connecticut Avenue DETROIT: Book Building
BOSTON: 24 Newbury Street ATLANTIC CITY: Ritz-Carlton Block
LOS ANGELES: 600 West 7th Street SAN FRANCISCO: 522 Powell Street
PALM BEACH: Via Parigi BIARRITZ: 2 rue Gambetta
CANNES: 3 Galeries Fleuries MADRID: 71 Calle Alcalá ROME: Via Condotti 65

© Elizabeth Arden, 1929



Sara Parsons

These amusing modern perfume bottles are made by Bob Lyons of hand-wrought silver with coral coloured stoppers. They range from two and a half to four and a half inches in height; to order from Best

ON HER DRESSING-TABLE

IF a woman consults a skin specialist, to-day, as to the proper method of caring for her individual skin, the first consideration is—is the skin average, dry, or oily? For all types of skin are found to fall into one of these general classifications, and the treatment that is evolved from one's individual skin is actually a development of the basic treatment to which its type automatically entitles it.

A salon that has always laid marked emphasis on the importance of these three basic types of treatment is Primrose House, and the latest introduction in their cosmetic series is an item that rounds out a perfect cycle for the three fundamental types. This new preparation is a mild astringent, pale green in colour and fresh and aromatic in fragrance, which is designed for use on average skins, to refine the pores and refresh the skin.

In dealing with the problem of basic treatments, this establishment recommends as the general requirements for all types of skin a fine cleansing cream, an emollient cream, and an astringent or refreshing lotion. Thus, they have provided, first, a delicate and penetrating cleansing cream that they consider suited for all three types of skin. Then, there are a nourishing cream with oil content for a dry skin, a light emollient cream for the average skin, and an astringent cream for the oily skin. A skin freshener is provided for the dry skin, a mild astringent (the new preparation) for an average skin, and a more powerful balsam astringent for the oily skin. The new, mild astringent is now available in all of the many shops where Primrose House preparations are sold.

AGAIN, THE BURNING QUESTION

The newest additions to the school of sunburn preparations are those from Elizabeth Arden, and they arrive in a group complete in themselves to meet every contingency of sunburn make-up. Ardena bronze is a liquid that colours the skin a smooth, even brown, so natural in effect that one can afford to experiment with it, even if one has no natural tan. And it is an excellent medium for prolonging the life of a fading tan and emphasizing a faint one. This is most successfully applied by means of a bit of cotton wrung out in cold water. Then, the protective cream that is well-known in the Arden series has been introduced in the bronze shade. This fluffy, soft cream is especially good for summer sports and swimming, as it protects the skin against the elements and is impervious to water. The third preparation is a liquid powder (also one of the well-known Arden preparations) in the new bronze colouring. To complete the group and supplement each or all of these, there is a fine, delicate powder in a flattering sunburn tone. These cosmetics have all of the purity and general excellence that one has learned to expect from this specialist, and the naturalness of their effect is a feature that will be welcome to those who have considered sunburn make-up as primarily theatrical, whatever colour or lack of colour there was in the individual skin.

BEAUTY VIA HEALTH

When one is overweight, underweight, or in a run-down condition, one discovers that more than chic costumes and discreet cosmetics are required to perfect the appearance. Winifred Schwei-Kert, who has had twenty years and more of experience as a director of a sanitarium, has opened an establishment that is designed to meet the requirements of women who fall into these classifications, since it is devoted to the rebuilding of health and the normalization of weight. Here, in well-ventilated and well-lighted rooms, in an immaculate cream-and-white apartment

(Continued on page 150)

A memory of your Dear Ones that will never fade

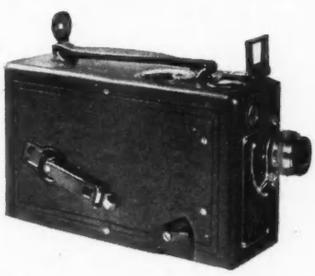
How wonderful to be able to see your mother's smile at any moment you wish and as long as you live!

WHISTLER painted a picture of his mother. He painted her so cleverly that unnumbered people of all races hung copies of his picture on their walls. It reminded them of their own mothers.

But to Whistler it was not merely a reminder . . . *it was his mother*, and since then many have envied him because of this. Although they, too, formed mental images of their mothers, these images remained mental. He could put his on canvas. His memory might fail; his mother might change; but that painted image of her in the mood that he loved best could neither fail nor change.

Your Mother on the Silver Screen

Today, however, the Ciné-Kodak can do more for you than Whistler's brush could do for him. In movies that you take yourself, it records your mother as she lives and breathes. It preserves her for you in a thousand attitudes. It captures her mannerisms; each fleeting facial expression; each familiar gesture.



When the films are projected by your Kodascope on your own screen, you realize that no painting or series of paintings could compare with them. They show her to you as an active human being, with all the evidences of her charm and personality and character. Her lips move, she smiles, her eyes twinkle; a wisp of her hair blows out of place . . . and you know that you'll always remember her as she actually is today.

Astonishing Simplicity

In thousands of safe deposit vaults duplicates of such films are stored away and each day the number grows. The increase in popularity of home movies has been amazing and is largely due to the ease with which the Ciné-Kodak works.

It is as simple as taking snapshots. You press the lever and you're taking pictures. You send the film to us and we develop and return it to you immediately. The cost of this service is included in the price of the film.

Movies in Color!

And now, another Eastman development—Kodacolor—enables you to make home movies in full natural color. With the Ciné-Kodak *f*.1.9., a filter and Kodacolor Film you can make the most beautiful *living* portraits. When you project the film you see your dear ones as they actually are, with all the color, even the delicate flesh tones, absolutely true to life. You simply use a color filter when making or projecting Kodacolor.

Also, to supplement your own films, Kodak Cinegraphs, 100-, 200- and 400-foot reels of comedy, travel and cartoons, are available at your dealer's. They cost only $7.50 per 100 feet.

Don't let precious opportunities to take movies of your dear ones slip by through any fault of yours. Your Ciné-Kodak dealer can show you outfits—Ciné-Kodak, Kodascope and screen—that cost as little as $140.

• • •

Ciné-Kodak

Simplest of Home Movie Cameras

EASTMAN KODAK COMPANY,
Dept. 210, Rochester, N. Y.

Please send me, FREE and without obligation, the booklet telling me how I can easily make my own movies.

Name.....

Address..... 29

"N"

brings a new epoch into perfume

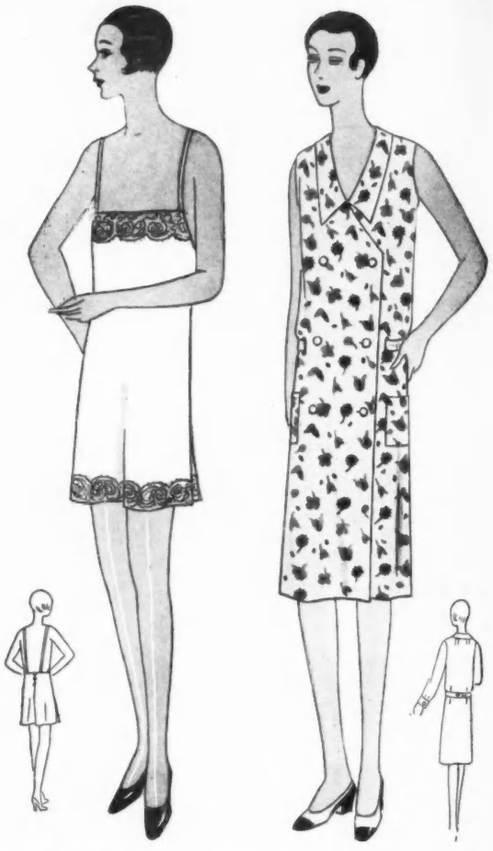
Once every dozen or fifteen years a really new perfume appears . . . a fragrance as exciting to its creator as to those who sense it . . . blended by theory but transformed by art . . . setting the tone for a whole new generation of scents.

Such is "N" . . . Lucien Lelong's new perfume, now presented for the first time in America. An inscrutable fragrance . . . eloquent . . . compelling . . .

Inquire for "N" and the other Lucien Lelong perfumes and beauty aids at the smarter shops and department stores.

PARFUM
LUCIEN LELONG
PARIS

ABOVE AND BENEATH THE MODE

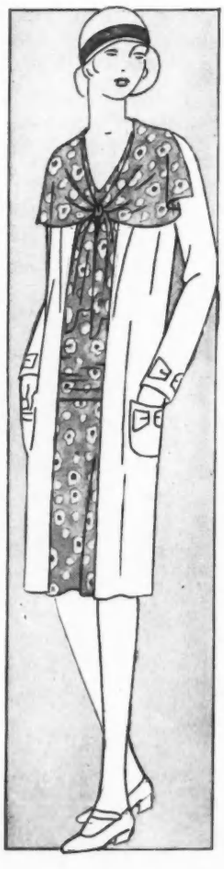


Chemise No. 9796

This one-piece backless evening chemise of crêpe de Chine is a practical step-in model with French drawers buttoned at the centre back. Designed for sizes 14 to 38

Apron No. 9795

Cotton print is used for this cover-all apron with a reversible front, buttons, and an adjustable belt. There are set-in sleeves, if desired. Designed for sizes 14 to 46



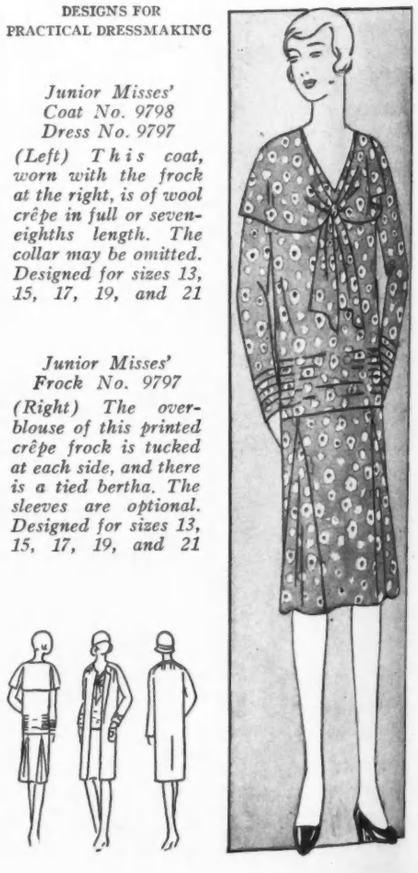
DESIGNS FOR PRACTICAL DRESSMAKING

Junior Misses'
Coat No. 9798
Dress No. 9797

(Left) This coat, worn with the frock at the right, is of wool crêpe in full or seven-eighths length. The collar may be omitted. Designed for sizes 13, 15, 17, 19, and 21

Junior Misses'
Frock No. 9797

(Right) The over-blouse of this printed crêpe frock is tucked at each side, and there is a tied bertha. The sleeves are optional. Designed for sizes 13, 15, 17, 19, and 21



PACKARD

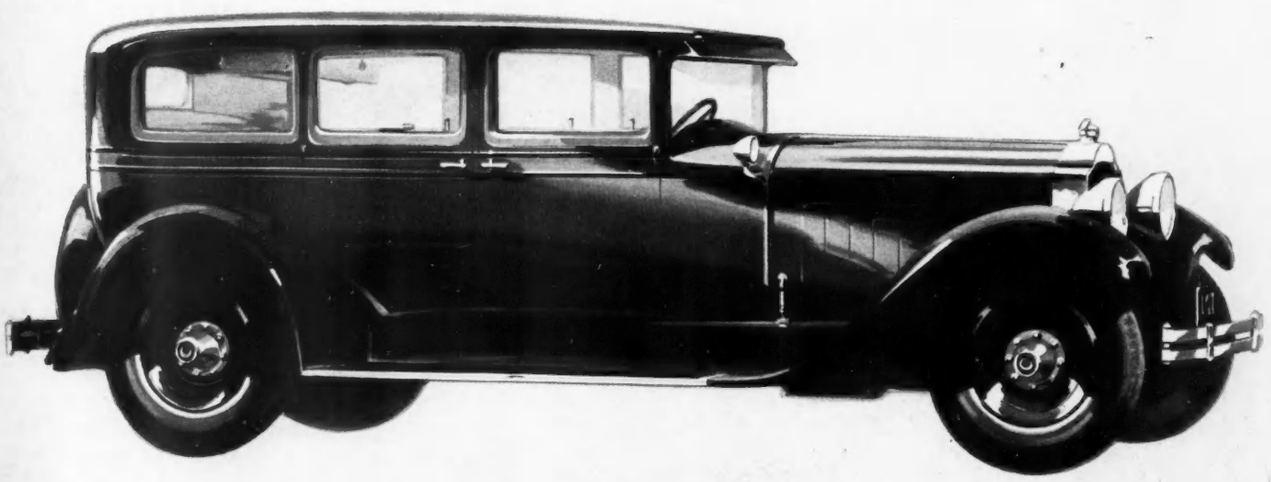
The pure beauty of classic Greek architecture will endure forever. The principles of sound design are changeless

Real beauty is unchanging. Classic forms still delight the eye after twenty-four centuries. A thing of true beauty, grace and charm need pander to no passing fad or changing mode.

The Packard has long been distinctive—and distinguished. Its beauty has been acclaimed by the motoring world at large—flattered by imitation. Through ever-varying trends in motor car styles Packard design has persisted unaffected in basic essentials, supreme in its original conception—refined only as time goes on.

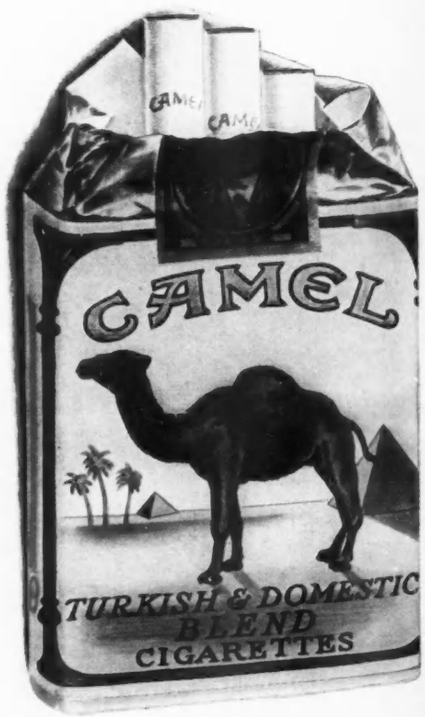
To owners, the stability of Packard lines means more than a satisfaction of the artistic sense. It signifies, too, that no frequent and radical changes in appearance will depreciate their investments—that their cars will be Packards in looks as well as in name, through long years of luxurious service.

ASK THE MAN WHO OWNS ONE



Speaking of silver linings

When the hair-dresser lets you down on the eve of a party . . . and your new shoes don't come . . . and the youth is Unavoidably Detained . . . and it's raining . . . then, oh then, what sweet consolation there is in a Camel . . . a cigarette just so downright *good* that no grief can prevail against it!



© 1929, R. J. Reynolds Tobacco Company, Winston-Salem, N. C.

POSED BY NAOMI JOHNSON

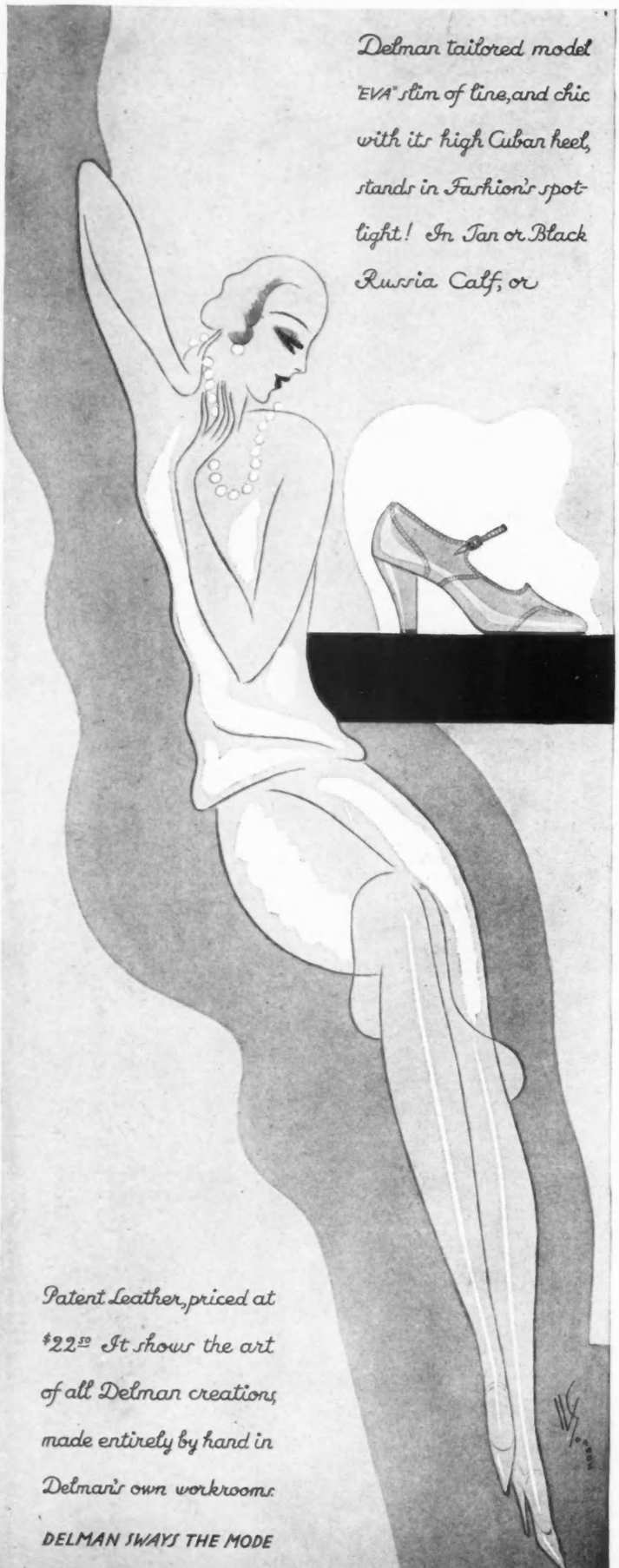
DOBBS - Fifth Avenue - New York

NEW YORK'S LEADING HATTERS

Each year **Dobbs** *offers an interpretation of the Spirit of Spring with a Blazer hat — and now the* **Dobbs Blazer VENEZIA**, *exquisitely handmade, with a handwrought Blazer band of exclusive design! All sizes in a wealth of colorings.*

Exclusive Representatives for **Dobbs Hats** *in most of the Principal Cities*

Delman tailored model "EVA" slim of line, and chic with its high Cuban heel, stands in Fashion's spotlight! In Tan or Black Russia Calf, or



Patent Leather, priced at $22.50. It shows the art of all Delman creations, made entirely by hand in Delman's own workrooms.

DELMAN SWAYS THE MODE

Delman Shoe Salon

558 Madison Ave · New York

Palm Beach · Washington

THE MODE IN SMALL EDITION

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 2923
Little sister's tennis frock of silk broadcloth has inserted skirt pleats and trimming in two tones at the neck. Sleeves are optional. Designed for sizes 8 to 14

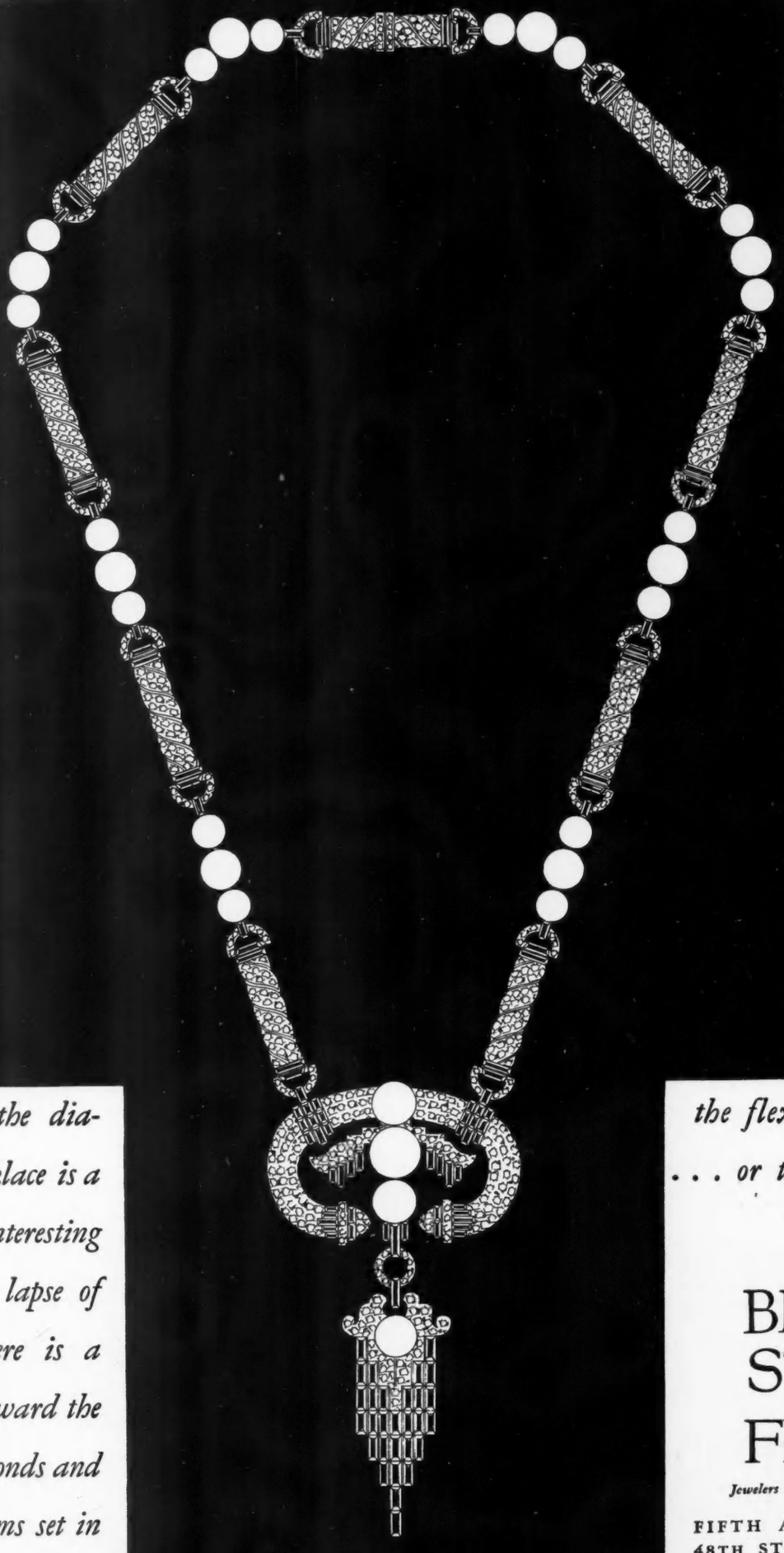
Frock No. 2924
Printed crêpe in a simple, youthful design fashions this frock with a gathered flounce joined in a scalloped line. Sleeves are optional. Designed for sizes 8 to 1

Romper No. 2925
This one-piece romper of cotton broadcloth buttons at the neck and crotch, has scalloped collar and cuffs, and long or short sleeves. Designed for 6 months and 1 and 2 years

Suit No. 2926
This two-piece suit of linen has its trousers buttoned to a shirt-blouse that may choose between long or short sleeves and two styles of collar. Designed for sizes 2 to 6

Frock No. 2922
Tucks applied in a curved line form an effective trimming for this small girl's sleeveless frock of printed dimity. Bloomers are included. Designed for sizes 4 to 10 years

©B. S. & F. '29



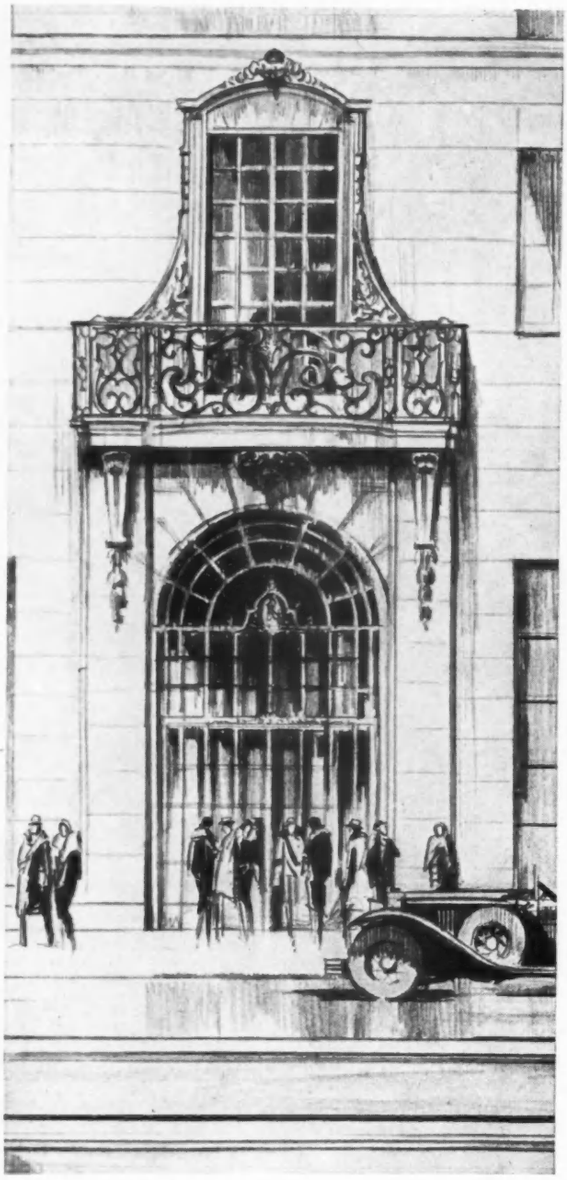
The return of the diamond to the necklace is a marked and interesting event. After a lapse of many years there is a distinct trend toward the necklace of diamonds and other precious gems set in platinum . . . either the flexible long chain . . . or the choker effect.

BLACK STARR AND FROST

Jewelers in New York for 119 Years

FIFTH AVENUE, CORNER 48TH STREET, NEW YORK

PARIS • • PALM BEACH



THE DOORWAY TO "HAUTE COUTURE"

The open sesame to a Spring Collection which is making fashion history . . . From the soft allure of a folded satin evening gown with a mermaid tail, to a bolero street dress of obvious Spanish influence . . . from the naughty demureness of the new high waistline, to the hint of Poiret panniers in informal dinner gowns . . . this Collection shows the Place Vendôme and ourselves combining to create a new and brilliant vogue.

BERGDORF GOODMAN

FIFTH AVENUE at 58th
NEW YORK

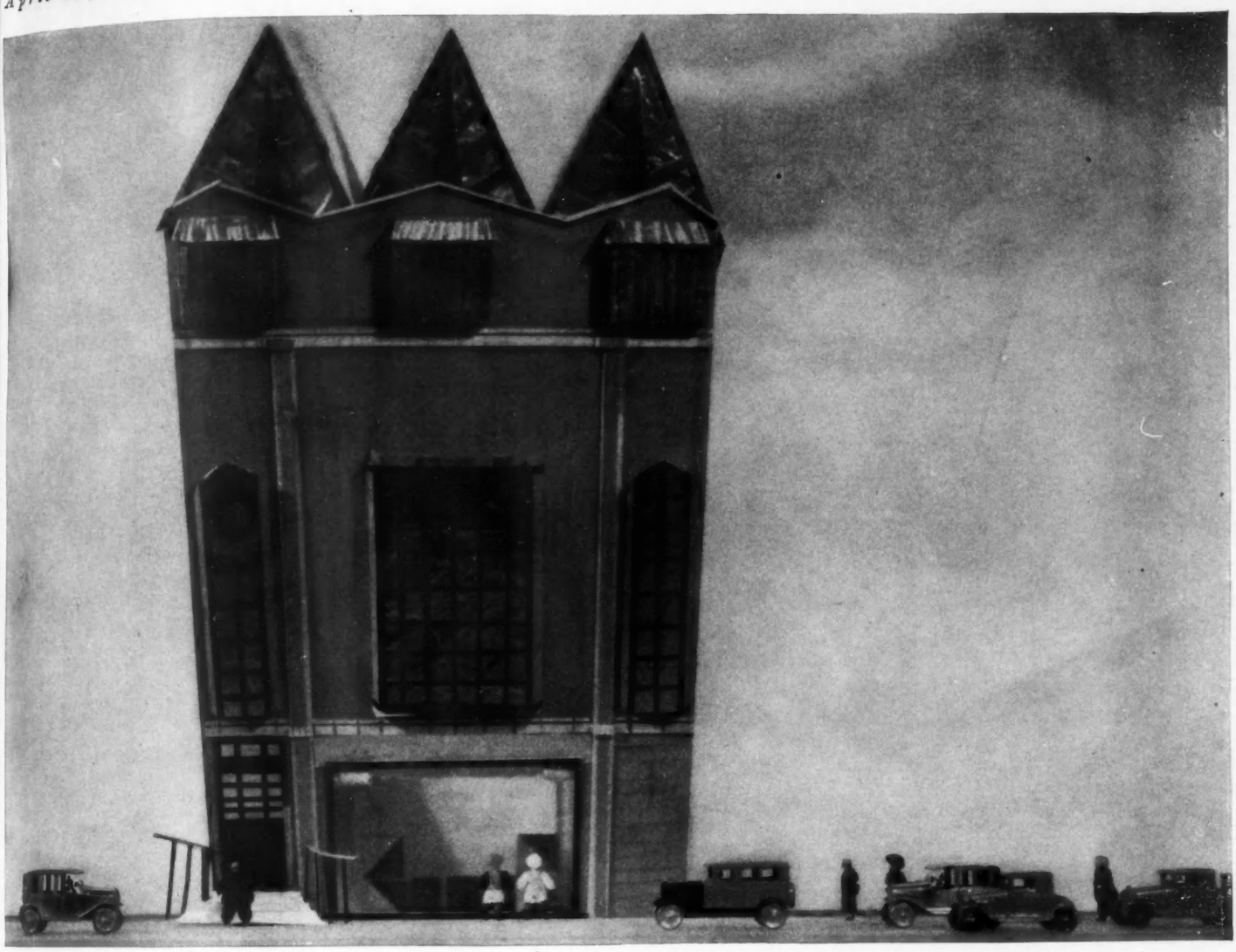
ENSEMBLES IN GREY AND BROWN

Hatpins, too, are stressing coral. Miss Gladys Kemp wore this leaf-shaped pin, combining pigeon-blood coral, onyx, and diamonds, on a red felt hat

When Mrs. Charles Munn comes into town, she often wears this beige-and-brown ensemble, the jacket of which is of two-toned jersey, the skirt of tweed, and the blouse of linen-and-silk in cream colour

Grey, in a lovely warm tone, was chosen by the Comtesse Anne-Julie de Noailles for this ensemble. The flannel suit has a short jacket and a white satin waist. Over it is worn a squirrel coat. The hat is of grey antelope

(Right) To spend the day in the country, Baronne Edouard de Rothschild wears a tobacco-brown suit with a canary-yellow sweater, and over all a tweed coat. The Reboux hat has a yellow feather, and the wool socks are in yellow



CREATED FOR NEW YORK'S SOCIALLY ELECT

Primrose House became the most famous beauty institute in the world

NOT many years ago Primrose House was created by a group of New York society women for their personal needs.

And for a time this smart *maison de beaute* was known only to the socially elect.

Dissatisfied with commonplace beauty preparations, these women set out deliberately to create for themselves the finest institute of beauty in all the world.

Famous dermatologists were employed to study the complexion and prescribe for its needs.

"Spare no expense" were the terse instructions to these scientific men. Their sole responsibility was to create the finest ensemble of beauty preparations possible to compound.

From the far-off corners of the globe these men imported rare and costly unguents. Price was never once considered. Results alone were counted.

The result of this research and study was the present line of Primrose House Preparations, each dedicated to a separate beauty need, each of the highest quality and utmost purity.

But the society women who had inspired this work were not to keep their secret. Gradually stories of these marvelous cosmetics spread. Soon requests for these preparations swept in from every city in the land.

Today Primrose House is known to every woman who prizes beauty. Its preparations are the standard by which all others now are judged.

SMOOTHSKIN CREAM
NOURISHES THE SKIN—PREVENTS LINES and WRINKLES

For the young, sensitive skin and those which are neither very dry nor very oily, this is a perfect cream, light, with just a trace of perfume. It gives the skin a petal-smooth texture and softness, nourishing the skin and thus preventing lines and wrinkles.

Three sizes, $1.50, $2.50, $4.00.

PRIMROSE HOUSE

5TH AVENUE AT 52ND STREET, NEW YORK CITY

"HERE DWELLS YOUTH"

DEL MONTE-HICKEY
Sportwear

New Fabrics - New Colorings "FRISSON" a delightfully soft material—the new weave in silk-and-wool. Its appealing new shades: Natural Tan, Confederate Grey, Sunlight Yellow, June Rose, Bluette, Foam Green

"Dressmaker" softness is the notable charm of this Del Monte-Hickey Costume for immediate wear. The smart Shantung Blouse is sleeveless -the whole ensemble extremely chic · At your favorite Shop

DEL MONTE-HICKEY · New York

CORAL, AMBER, AND TOPAZ

(Right) At the Ritz, a Parisienne dressed all in black wore a red chiffon handkerchief and, with it, three strings of coral

(Above) Beautifully barbaric in colour and size is this choker that strings together large globules of old amber and jade; from Ars

(Above) Coral is being taken up enthusiastically by Paris. This necklace, from Ars, strikingly combines coral and lapis lazuli

(Right) Another semi-precious stone favoured at the moment is topaz. This necklace combines diamonds with topaz; Fouquet

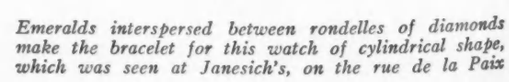
A new modern ring, seen at Fouquet's, for a man has a motif in platinum and onyx

(Right) This oddly shaped necklace was seen in the window of Berlioz, Leroy et Cie on the rue de la Paix

(Left) The engraved flat beads of lapis lazuli are separated by flat jade beads and round coral ones

Onyx beads and rondelles of diamonds create a striking bracelet for this wrist-watch; from Boucheron

So devoted is Paris to coral, it is even used to edge the onyx bracelet of a diamond wrist-watch; from Morgan



Emeralds interspersed between rondelles of diamonds make the bracelet for this watch of cylindrical shape, which was seen at Janesich's, on the rue de la Paix

Let's peek behind the curtain . . .

Faust, at the Metropolitan Opera. Swords clash in the duel scene, a soldier sinks to the ground . . . curtain! Valentine, so recently fallen, gets up, dusts himself off, hurries out to telephone. Nearby, Mephistopheles, his villainies temporarily complete, sips a glass of water. Still further back-stage, in sound-proof rooms, other singers limber up their voices for the act to come. In each room there is a piano. Each piano is a Knabe. Why a Knabe? Let the Director of the Metropolitan, Mr. Gatti-Casazza, answer that question . . . "We engage the finest tenor in the world, the most famous soprano, the most brilliant orchestra leader. And we are just as critical in the matter of selecting a piano as in picking our singers . . . So we chose the Knabe."

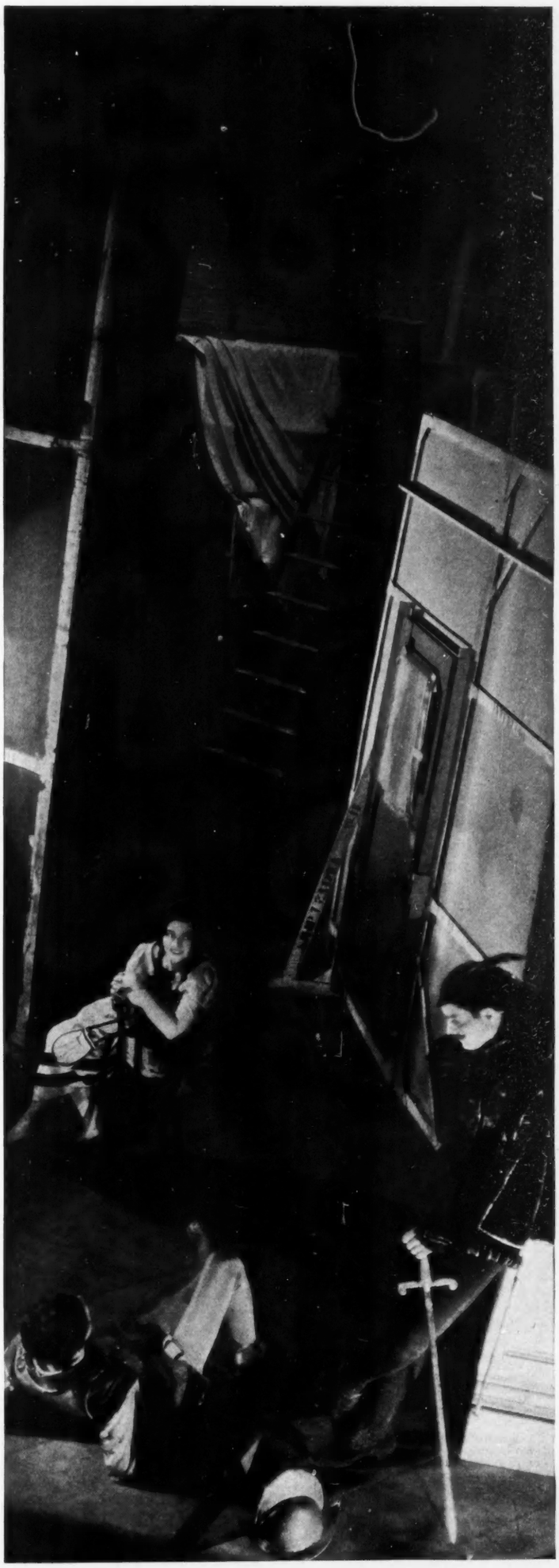
Only the piano can eloquently portray the deepest emotions of the opera, the highest glories of the symphony, the simple beauties of folk melody. The Knabe brings to your home the same magnificent tone which won the approval of the Metropolitan Opera Company . . . as well as thousands of society people, musicians and every day folks. See the handsome new period models at your local dealer . . . or write for catalogue to Wm. Knabe & Co., Baltimore, Md. . . . $875 up.

KNABE

Official Piano of the Metropolitan Opera Company

With the Ampico in the Knabe, you can hear the lovely melodies of Faust played whenever you wish, and by the world's great pianists. After Faust, perhaps you'd like a bit of jazz. Victor Arden and Adam Carroll will set your feet tingling with their fox trot duets; you'll understand why seats are always scarce for any show they appear in. And then, to smooth away the day's worries, perhaps Rachmaninoff's C Sharp Prelude played by the composer himself: or the Rigoletto Paraphrase or Foster's Plantation Songs (a great favorite with the youngsters), or any of 2500 different selections by such great artists as Lhévinne, Brailowsky, Samaroff, Lopez, Youmans, or a hundred others. Every crescendo or diminuendo, every bit of shading, or expression is preserved with fidelity. Only the Ampico does this; no other instrument may use the patented devices which reproduce exactly the artist's playing upon the piano. $2495.

CONVENIENT TERMS MAY BE ARRANGED



She still *looked* exquisite ~ *but...!*

You never know when a temporary deodorant will cease to protect you . . .

NEVER had she taken more pains with her toilette—the evening promised many things.

But before it was half over Peter's interest in her seemed to wane. Other people's, too! What was the reason?

The truth is that there is never any way of telling when a temporary deodorant may go back on you. Using Odorono, which a physician developed to check perspiration, you can always be sure of not being guilty of offending by unpleasant perspiration odor.

Why Odorono gives you continuous protection

Used regularly, Odorono keeps the underarm always dry and fresh by checking perspiration in a safe way.

Medical science has found that perspiration is 99% water. Its chief function is to regulate body temperature. It does not rid the body of poison. *Checking perspiration in small areas has no effect on health.* Doctors recommend it where perspiration is annoying.

A physician's prescription

A physician made Odorono 19 years ago for his own use. That is why you always feel safe in using Odorono.

The regular use of Odorono gives you absolute protection from the possibility of unpleasant odor and damp sticky discomfort. No longer need you worry about ruining your frocks with perspiration odor or ugly spreading stains.

At toilet goods counters everywhere. Odorono Regular Strength and Odorono No. 3 Mild for sensitive skins 35¢ and 60¢, and the delightful Creme Odorono in tubes 25¢.

Send 10¢ and the coupon below for the Odorono sample kit.

Odorono Regular Strength (ruby colored) keeps the underarm dry and smooth with two applications a week, used the last thing at night. Pat on freely after bathing. Do not rub in. Allow plenty of time to dry thoroughly before putting on night garments.

Odorono No. 3 Mild (colorless), for especially sensitive skins and for hurried use. Use daily or every other day, night or morning. Pat on freely after skin is bathed. Allow plenty of time to dry completely before any clothing touches the skin.

NEW 10c OFFER: Mail coupon and 10c for the complete underarm toilette samples of Odorono Regular Strength, Odorono No. 3. Mild and Creme Odorono. In Canada address P. O. Box 2054, Montreal.

Dept. K4, The Odorono Company
114 W. 17th Street, New York, N. Y.

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FOR THE HOSTESS

(Continued from page 113)

is then ready to be turned into a damp mould. When properly chilled, it is masked with whipped cream. This will serve twelve people and is a marvellously light dessert—appropriate if the rest of the dinner has been rather filling.

At this type of dinner, the cheese is served between the entremets (that is, the mousse or the ice) and the fruit. The sauce française with the endive is merely French dressing to which one or two tablespoonfuls of sweet cream have been added. Café noir is served in the salon.

UN DÎNER EN FAMILLE

Pot-au-Feu
Le Vol-au-Vent Maigre
ou
Pigeon en Croûte
Tranches de Pain Français
Escarole—Sauce Française
Glace aux Fraises
Petits Gâteaux à l'Amande
Fromage
Café Noir

POT-AU-FEU

This is the standby of the bourgeoisie and universally used at family affairs in France. It is prepared much as the *Soupe au Fromage* described in the former menu, excepting that it takes on a more hearty form for the family meal. From consommé stock, a good thick vegetable soup is prepared by adding as many fresh, diced vegetables as desired. This should be allowed to simmer until tender, but not soggy, then seasoned well with salt and pepper, and served without straining. The grated Gruyère cheese is also used in this.

VOL-AU-VENT MAIGRE

So named because it is generally served on Fridays, this dish is made by cooking until tender two or three *filets de sole,* a cupful of *crevettes* (shrimps), and about one dozen clams. These must not be permitted to boil, but made to simmer gently in plenty of butter, a little minced onion, and a very small amount of water, in a covered frying-pan until nicely browned. The next step is to make, in a separate utensil, a thick *roux* or *sauce à la crème* (white sauce) to which two diced, hard-cooked eggs are added. Then, a *"pâte en casserole"* is made by covering the outside of a deep earthenware baking dish with pie-crust, and baking it until the crust is crisp and brown. Into this inverted shell, the fish is placed and covered with the hot sauce. On top of this is placed a *"couvert"* likewise made from pie-crust or *pâte.* This dish may be varied, although the container is always made in the same fashion. It may consist of a combination of sweetbreads and calves' brains, to which cooked macaroni and Spanish tomato sauce are added. It may be varied by using the white meat of chicken mixed with the sweetbreads and calves' brains and covered with a mushroom sauce. It may, also, be concocted from kidneys, thus corresponding to the Anglo-Saxon kidney pie. All of these combinations are a great favourite on the Continent. When meat is used, it is no longer called *"Le Vol-au-Vent Maigre"* (meaning lean, sparse), but *"Le Vol-au-Vent Gras"* (rich).

PIGEON EN CROÛTE

To make this much preferred dish, one first sautés the pigeons (which have been previously dressed) in a generous quantity of butter and small pieces of bacon, the pigeons being whole. When they are an even brown, one puts them in a deep casserole, placing strips of bacon over the backs of the birds. Also, tiny Spanish sausages and a bit of smoked ham or salt pork add flavour. After the mixture is well seasoned, the baking-dish is covered with a pie-crust and placed in a moderate oven and baked very slowly until the crust is brown. This dish may also be made from chicken (small "friers" are best), duck, or goose. Squab, rice-birds, or quail are superb when cooked in this fashion.

French bread, broken, never cut and served either hot or cold, but without butter, is on the table during the entire meal—that is, until the dessert is brought on.

SALADE

Any crisp greens, such as endive, cress, or romaine may be used for this. Lettuce hearts will also answer the purpose, but the French lift up their hands in horror at the American version of the salad that consists of a mélange of vegetables or fruit. They consider this assortment a desecration and never under any circumstances permit other than fresh greens with a *sauce française* to appear on their table. A few drops of tarragon vinegar, a pinch of mustard, a dash of cayenne, with, perhaps, a trifle of finely minced onion and a minute *"soupçon"* of garlic, added to the usual French dressing, lend piquancy and zest.

GLACE AUX FRAISES

A one quart box of strawberries, preferably quite ripe, is used for this delicious dessert. One cupful of powdered sugar is sprinkled over them, and, if they are not juicy, a very little water may be added. They are then mashed through a colander, placed in a refrigerator to freeze, and, when ready to serve, surrounded with whipped cream, sweetened and flavoured with almond.

Cheese and crackers and *café noir* terminate the meal, as usual. Of course, these menus may become more or less elaborate according to the inclination of the hostess who plans them. Either of these two menus, however, would not fail to be in good taste, both at home and on the Continent. They have been chosen especially because they can be carried out here almost as easily as in France.

SHEDDING NEW LIGHT ON THE TABLE

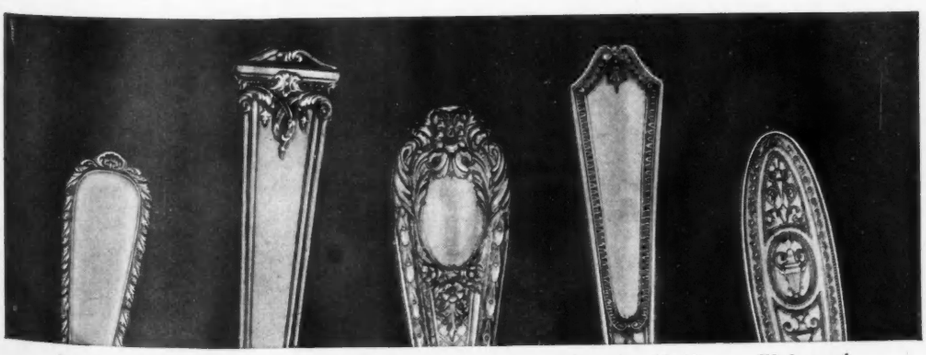
The table that is shown in the photograph on page 113, which is entirely modern in its setting, with the exception of the reproduction in silver of the clipper ship in the centre, is lighted in a new and decorative manner. The ship is set on a modern mirror that is bordered with smilax and freesia, and half concealed among the leaves are diminutive yellow and blue electric lights. Two or three of these small lights are used on the ship itself. The glasses are of heavy crystal, the modern candelabra are complemented by two compotes of the same design, one at each end of the table, and the Rodier linens are very new in feeling, with a loose weave and a pattern in deep écru on a natural coloured ground.

These small lights, which are sold in strings, furnish a novel variation to the usual decoration and can be used with charming effect on outdoor tables or on tables set for special occasions such as Fourth of July or other holidays or children's parties, when it is amusing to introduce innovations in *décor.*

FÉLICE GERVAIS

MINUET

PICTURE EACH WITH YOUR HOME AS THE BACKGROUND. THEN CHOOSE!



Pine Tree *Trianon* *Fontaine* *Georgian Maid* *Wedgwood*

FINE ARTS DIVISION INTERNATIONAL SILVER CO. MERIDEN, CONNECTICUT

Three ways to look at a pattern in Sterling

THROUGH A DECORATOR'S EYES

"How well," you say to yourself, *"will this pattern get along with my other things?"*

This question is answered by a decorator of international repute, who has successfully used Minuet (1) with English interiors of Adam and Sheraton influence (2) in a pure American Colonial setting (3) in an interior effectively combining old and very modern pieces in a charming informality. He says of Minuet, "Wherever quiet good taste is the keynote, Minuet is at its best."

THROUGH A COLLECTOR'S EYES

"Will Minuet be prized in the future?"

"Among all the silver patterns in my own collection," a much-quoted connoisseur of silver recently remarked before a gathering of collectors, "I have no pattern of a finer simplicity and charm than Minuet. It has character—integrity—and that, my friends, is the mark that distinguishes lasting art."

THROUGH EYES THAT SEEK BEAUTY FOR ITS OWN SAKE

Minuet answers your gaze with the same delicate precision, the same matchless dignity and grace which characterized that stately dance of our forefathers—the Minuet.

Perhaps it is the blood of our forefathers in our veins which murmurs, "Choose this . . . for your own lifetime's delight, and for the delight of generations to come."

▾ ▾ ▾

6 teaspoons in this gracious pattern are but $11. Or twenty-six pieces—an excellent foundation set—cost but $73.35. Matching hollow-ware is to be had in Minuet, and in other International Sterling patterns.

▾ ▾ ▾

What pieces will you need first? The progression from a beginner's set all the way to an elaborate service is discussed in the most helpful of silver booklets—"Correct Table Silver—Its Choice and Use." It shows various International patterns, with pieces and prices on each.

With it will come the MINUET booklet, giving MINUET'S charming history. Send 30c—a fraction of their actual cost—for both.

INTERNATIONAL SILVER Co., Meriden, Conn. V.—4-13-29

Enclosed is 30c, for which please send me "Correct Table Silver" and MINUET booklet.

Name _____

Street _____

City _____ *State* _____

Carlin Comforts

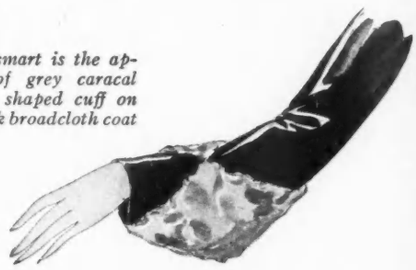
Perpetuating the French tradition of luxurious boudoir comforts

The modern woman is grateful to the Carlin Shops for perpetuating the charming traditions of daintiness associated with the Boudoir of great ladies of all periods Cushions as weightless as moonbeams, silken coverlets, chaise longue ensembles, and other boudoir requisites are coveted alike by decorators and their clients. The Carlin Shops are dedicated to the woman of today — the woman who admires the luxurious — but deplores the extravagant.

NEW YORK
528 Madison Ave., at 54th St.

CHICAGO
662 N. Michigan Ave., at Erie St.

BAGS, ACCORDING TO PARIS

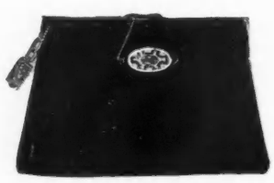


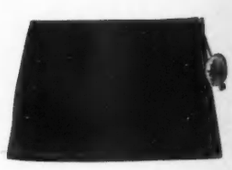
New and smart is the application of grey caracal to form a shaped cuff on a long black broadcloth coat

A striking crocodile leather bag carried by a young woman on the Champs-Elysées had a huge gold ring handle as its only adornment

The Vicomtesse de Vaulchier has her crest mounted in gold beneath the large gold ring handle of her black antelope bag

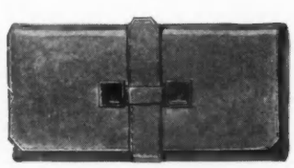
A clasp of diamonds fastens this black antelope envelope purse, which has the classic oblong shape





A small watch is amusingly attached to the end of the slide fastening of this black antelope bag; from Cartier

This black antelope bag has sloping corners and a jade and coral knob ending its slide fastening



Two large gold nail-heads are a new means of holding a strap, as in this Hermès purse of natural pigskin

This black antelope bag with a black enamel and silver frame, an onyx and diamond clasp, and a diamond monogram was seen at the Ritz

Coral appears very smartly on bag clasps. It is particularly effective on this crocodile purse, which also has a tiny watch at the side

The conversation these days sooner or later turns to

*Lenore Ulric** . . .

Among people to whom the theater is not only a habit but an interest which never loses its zest, you'll hear it said:

"Now and then there appears in the theater a personality which can *always* focus public attention". . .

"Lenore Ulric, for instance?". . .

"Agreed. No matter what her rôle—her pulsating vitality, her glowing grace, fascinate people—whether she's the French-Canadian girl in *Tiger Rose*, or the lovable little gamin in *Kiki*, or the dusky courtesan of *Lulu Belle*—or the gorgeously devastating devil-girl of *Mima*". . .

"The very *spirit* of emotional versatility". . .

"—in the body of a beautiful woman."

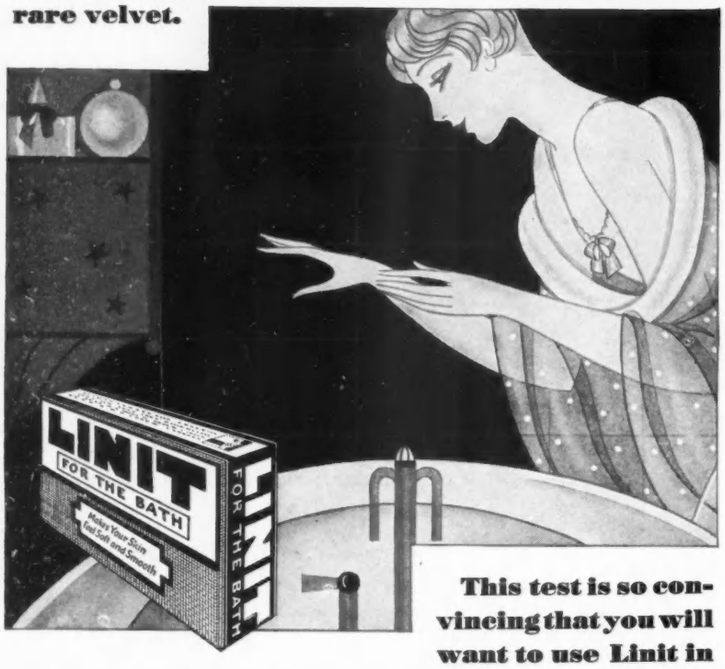
Lenore Ulric, like all the lovely women of the stage, must care for her beauty intelligently. She says: *"Every girl knows that she is really attractive only when her skin is lovely. And I have found that it is quite a simple matter to keep my skin exquisite and smooth with Lux Toilet Soap."*

*Among women of the theater, talent, to come into its own, must always go hand in hand with beauty. And there is no real beauty which does not include loveliness of the skin. That is why so many famous stage stars, like 9 out of 10 Hollywood stars, are using Lux Toilet Soap. At the request of the actresses, leading theaters throughout the country have placed this white, delicately fragrant soap in their dressing rooms. In New York alone, of the 79 legitimate theaters, 71 use this soap—just as in Hollywood all the great film studios have made it the official soap in their dressing rooms. Lux Toilet Soap—luxury such as you have found only in French soaps at 50¢ and $1.00 the cake—now 10¢.

• • • LENORE ULRIC IS ONE OF THE MANY FAMOUS ACTRESSES WHO USE LUX TOILET SOAP • • •

This test proves what the LINIT Beauty Bath does for your skin

HERE is a test that will prove to you that your skin can feel soft as a baby's. Swish a few handfuls of Linit in a basin of warm water; then wash your hands, using a little soap. Immediately after drying, your skin feels soft and smooth as rare velvet.



This test is so convincing that you will want to use Linit in your bath. Merely dissolve half a package or more of Linit in your tub and bathe as usual. A bath in the richest cream couldn't be more delightful or have such effective and immediate results.

The exquisite softness of your skin is due to a thin layer of Linit that is left on the skin after your bath. This invisible thin "coating" of Linit harmlessly absorbs perspiration, eliminates shine from the skin and in cases of irritation is most soothing.

Starch from Corn is the main ingredient of Linit. Being a vegetable product, Linit is free from any mineral properties that might injure the skin and cause irritation. In fact, the purity and soothing quality of Starch from Corn are regarded so highly by doctors and dermatologists, that they generally recommend it for the tender skin of young babies.

Linit is so economical that at least you should give it a trial. Let results speak for themselves.

Linit is sold by your Grocer.

THE BATHWAY TO A SOFT, SMOOTH SKIN

PARIS JEWELS GROW MODERN

(Left) Enormous square carved emeralds, set in links of round and baguette diamonds, make this huissier chain one of Boucheron's loveliest creations

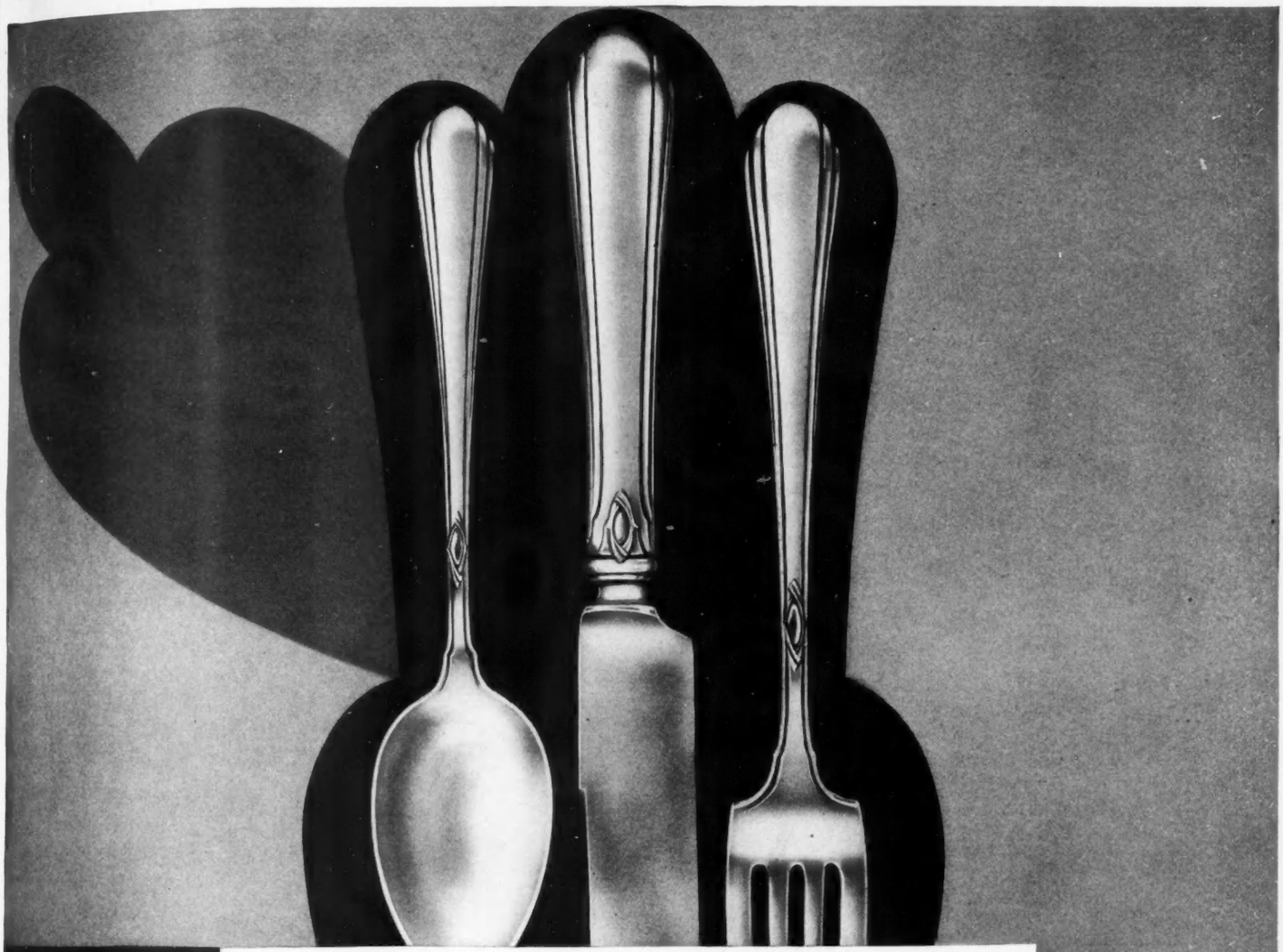
To accompany the pendant shown above, Boucheron designed this bracelet of square carved emeralds and round and baguette diamonds

The contemporary note is seen in the geometric disposition of the square rubies and round diamonds of this Boucheron bracelet

(Right, above) The newest pearl necklace clasp hangs down the back of the neck like a pendant. Boucheron created this one of square-cut diamonds

(Left) In a superbly casual way, Chaumet strings together carved emeralds and rubies, alternating them with flat and round links of diamonds

(Right) This modern ensemble by Fouquet includes a bracelet of diamond links and emeralds set in onyx squares; a pendant with a great cabochon emerald; and a ring to match



The Lady Diana presented at the court of Youth and Beauty

The Lady Diana makes her confident young bow. And no debutante was ever more gifted in the art of winning hearts than this new, modern-minded design in Solid Silver.

Here in precious Sterling is a slender grace that matches your own; an artless simplicity that lends charm to every table; the perfectly poised balance of superb craftsmanship.

Ask your own jeweler to show you this new Towle pattern—in a full service for one cover. Then you will see for yourself the beauty of its slender, flowing design in every piece, from the smallest coffee spoon to the most impressive dinner knife. Let him show you, too, the tea set (shown below), bowls and other lovely pieces that match this Sterling pattern.

Prices range from an informal service for four at $50 to a complete formal service for twelve at $500. Dept. K-4, of The Towle Silversmiths, Newburyport, Mass., will gladly give you further details.

TŌWLE

Sterling Silver Exclusively

PARIS—*and the* INITIAL OPENING

A Young New Yorker Is Ushered Into the Sacred Realm of the Grands Couturiers de Paris

FRANCINE dear,

You have the upper hand over me no longer, for I, too, have been to one of the famous Paris Openings (to be whispered in a reverently hushed voice) about which you have boasted to me for so long.

From all your lurid tales, I had expected it to be an affair like the Army-Notre Dame football game, the polo at Westbury, or any place else where every one is pushing and straining and trying to go in conflicting directions at the same instant—with one instant more to get there. But, no,—imagine my surprise when I received an engraved, gently tinted invitation, requesting the honour of my presence, as politely and formally as any I have ever received from a débutante's mother.

I was alone, it was nine-thirty at night, I was *en grande tenue*, and I was very timid about thus faring forth on the streets of Paris, but, hiding my timidity behind a great show of bravado, I leapt into a taxi and was soon drawn up before a handsome stone structure on an inconspicuous street.

THE GLORIOUS ASCENT

Inside, I spied a lift, and, after securely locking myself in, not without qualms, I pressed a button and prayed that these things worked the same way in France as they did in New York and that I would conclude my excursion neither in the cellar nor on the roof. With a snort and a heave, it glided smoothly upward, and, in my snail-like progress, I could watch through its glass walls the less fortunate who trudged up the stairs.

When I reached the sacred portals, which I recognized by a discreet placard, I lifted a trembling hand to knock, but, quite mysteriously, the door swung back, and I was ushered into a hall and almost into a table lavishly strewn with opened cigarette boxes. But then I heard a great babel of voices, and my heart sank, and I prepared my courage for real physical battle, for I thought, "Francine was right and all my hopeful auguries were wrong."

Almost had I decided to turn and flee when a tall dark woman graciously approached me and said, "Won't you come in and sit down?" Yes, but what about the invitation? Did she want to collect it, should I offer it to her to prove I was no impostor? Hesitantly, I waved it in her face, but she ignored it and, over it, smiled reassuringly at me.

SANCTUM SANCTORUM

She left me in nothing less than a drawing-room—a drawing-room that was oh, so breathless and exquisite, for walls, ceiling, and rugs were palely, delicately green, and the only contrast was a virginal whiteness of flowers, strategically placed in front of mirrors. The lights were crystal, the windows were full-length and mistily curtained, and the grilled iron door had lighted balls of little glass nubbins on it. Only the people in the room shattered its appearance of fragile chastity. The women were fierce-looking and big-boned, and I recognized all those that weren't American by their ultrasleek heads and their expansive, flat feet, badly shod. The men that looked successful were effeminate, and the ones that didn't had monstrous moustaches, bald heads, or an annoying habit of making unpleasant noises somewhere in the deep recesses of their mouths. They were all dressed according to the laws laid down for after six o'clock by Vanity Fair, except one who wore a garish, blue-striped shirt and a nauseatingly bright bow tie. Everyone seemed to be having exactly the same kind of a time as cosmopolitans might at a brilliant tea or as bumpkins might at a church social, but, as I couldn't hear anything any one said from my solitary position, I couldn't tell whether I would have enjoyed them or no. We were given very elaborate programs with great documental seals and the accompanying ribbons in one corner, and these programs later proved the cause of much distress, for it was discovered that they were interlined with plain, homely tar that insinuated its nasty self onto every one's hands and aptly crippled a few women's dresses.

RESUSCITATION AND FELICITATIONS

When, finally, the clothes began to be unearthed and paraded on lovely ladies with such intriguing gaits as I have never before witnessed and which I intend to practise before the mirror in the privacy of my bedroom, I could hardly see the dresses for the great pile of refreshments I accrued. There was no end to these. We were overwhelmed with orangeade, lemonade, champagne, sandwiches, cakes, ices—oh, the list is endless. I'm sure the gentleman who sat behind me needn't eat for a week.

The procession went on and on. Some of the clothes were good, some were indifferent, and a great many were showy. But there was much hearty chuckling over the titles of them, and, during the procedure, I learned that the mannequins were shy and had senses of humour.

Then, when a lady with a charming English accent announced that there would be no more show, every one loudly applauded what they had seen and called for the couturier, whereupon they swept down on him with vehement congratulations and murmured, "Delightful," "Remarkable."

Just at that time I felt decidedly *de trop*, knowing no one upon whom to shower my inconsequential opinions, so I sneaked silently away.

But to me, boast no more, my lady.

CONSTANCE

Clogging bits of dust and grime, drying winds and hectic hours —these are the enemies that age us years too soon. Now Science can sweep these needless years away — can turn Time back before our very eyes!

CHEEK dewy fresh as a flower-cup. Silken as a child's. Radiant, adorable, alive with *youth*—

Now we may have it—now we may *keep* it —year after joyful year!

So simply, too! No appalling array of jars and bottles, tubes and boxes. No precious hours wasted in complicated treatments.

Just thirty swift seconds spent each day with *one* tender, silken cream developed by the famous Parisian House of Pinaud!

In the very first instant of its caress, this new cream does three astounding things:

—*cleanses* each tiny pore more exquisitely than ever before (like a magic magnet it "floats" all the stifling accumulations of dust and powder to the surface!)

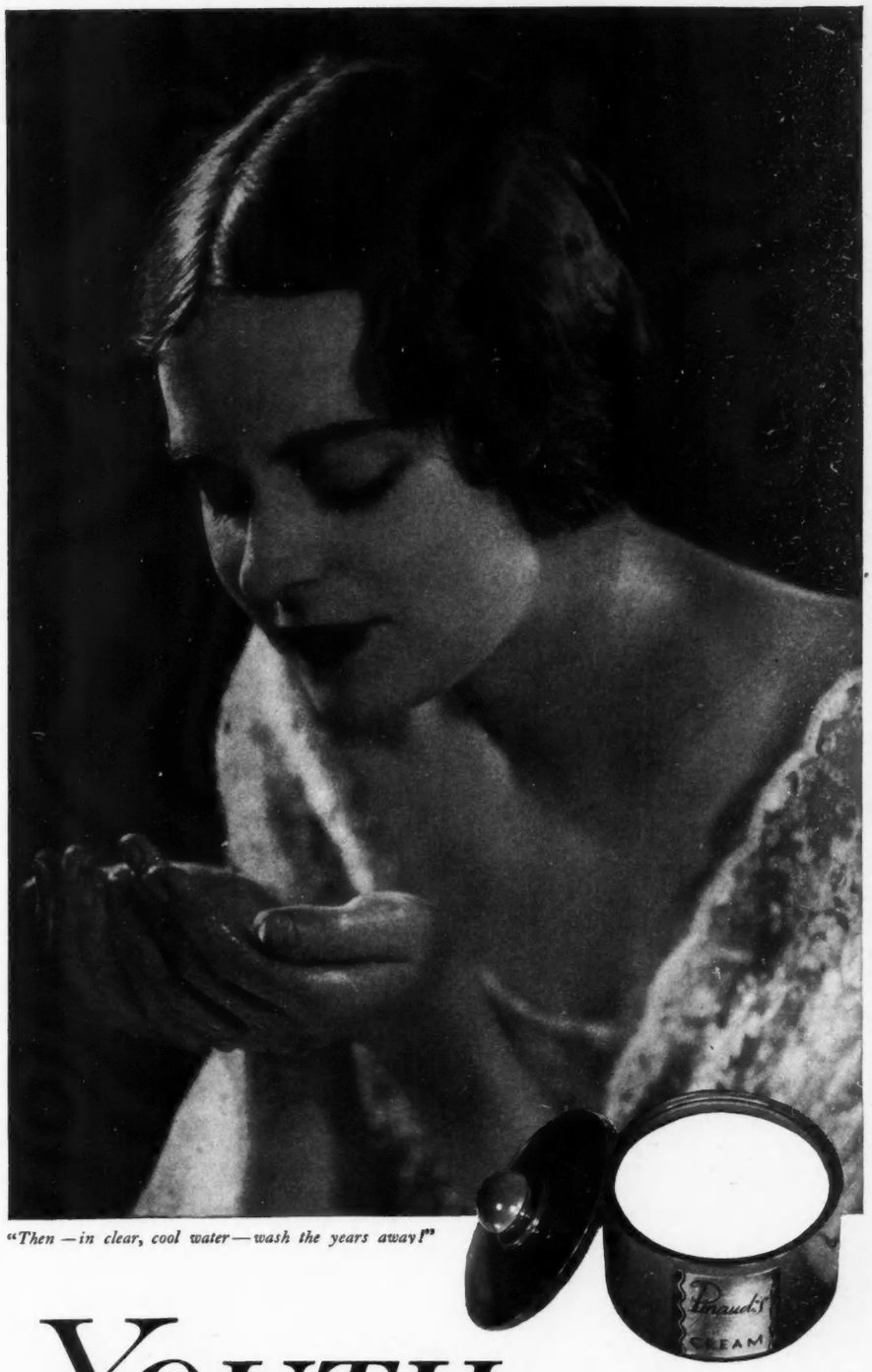
—*supples* the tissues with delicate, swiftly absorbed oils—

—then, as you wash it away, *tones* the whole underlying fretwork of weary muscles and torpid skin glands into vigorous life!

FOR this amazing Cream has a magnetic attraction for dirt exactly ten times as strong as the attraction which the skin itself has for dirt. Its delicate oils resemble the fine natural oils of the skin itself more closely than any ever prepared for a cream before.

Most extraordinary of all, this cream triumphantly overcomes the common fault of ordinary preparations—a fault which skin specialists today are stressing with increasing emphasis. Instead of leaving waxy, fatty traces of itself deep down in the pores, as do ordinary creams—to clog and coarsen them slowly but surely— PINAUD'S CREAM *actually dissolves completely in clear, cool water!*

Washes away with all the aging accumulations—leaving your face smooth as a petal, young and radiant as dew-drenched dawn! Now the busiest woman can laugh at those



"Then —in clear, cool water—wash the years away!"

YOUTH..on thirty Seconds a day ~

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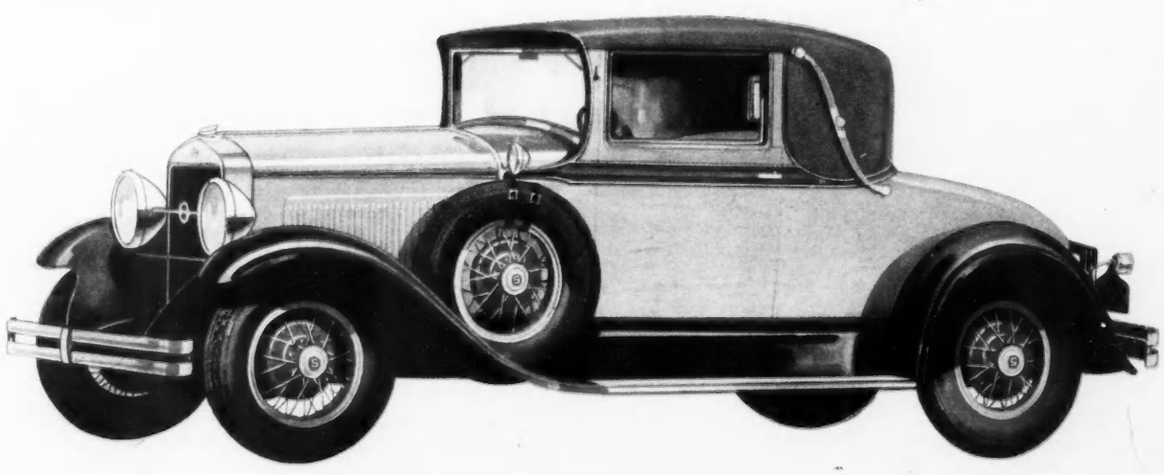

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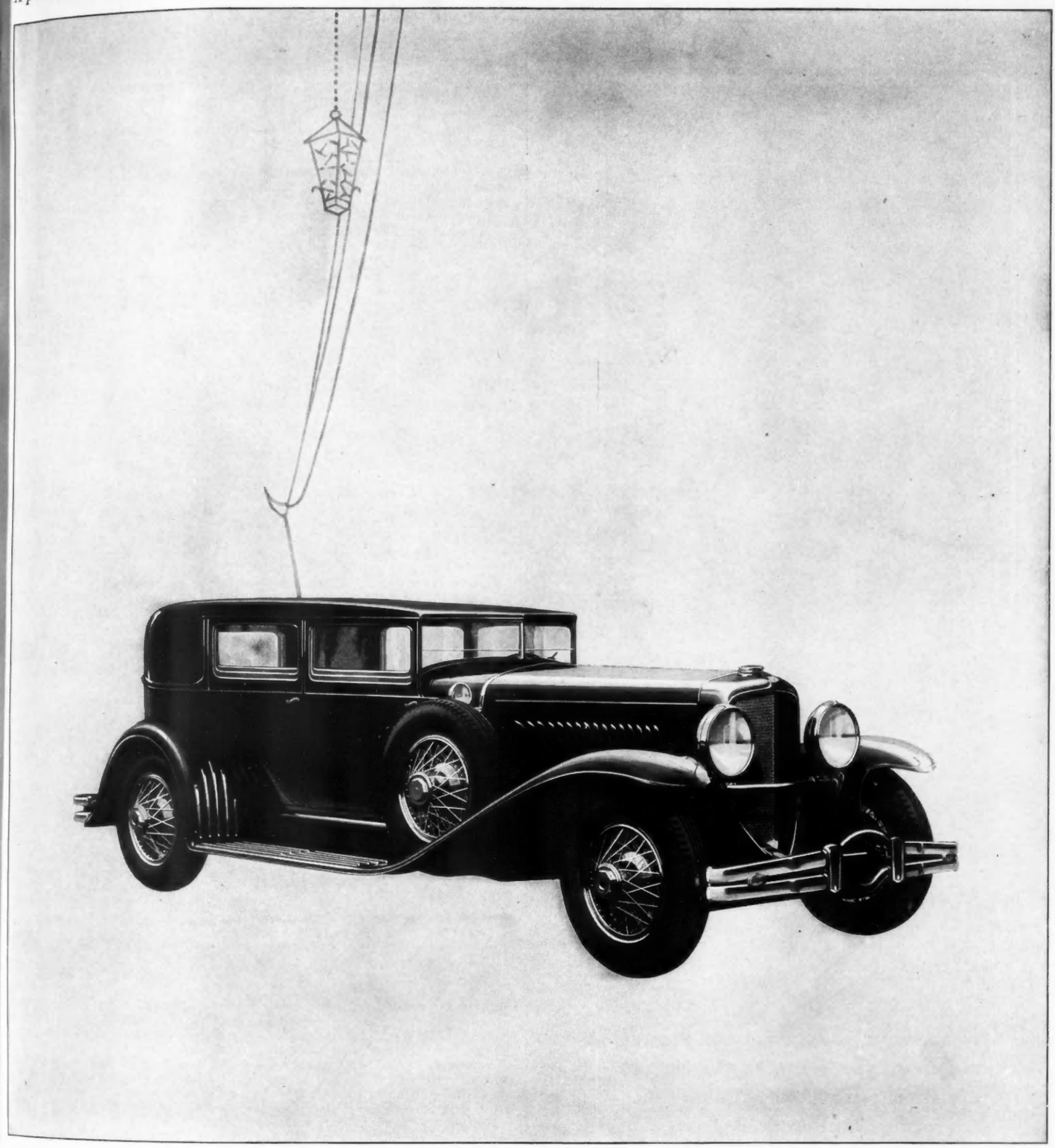

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SEEN ON THE STAGE

(Continued from page 94)

manifests itself especially in a Revolutionary or Soviet number, the high spot of their metropolitan program. They have caught for it the esprit that made two continents cheer Isadora's "Danse Militaire" and causes audiences to-day to break into superlatives over Kreutzberg's "Révolte."

How heavily these accomplished girls depended on their illustrious teacher, whether her death will stop or retard their growth as dancers, one who has witnessed but a single exhibition of their art is not qualified to say.

OTHER SOLOISTS

RETURNING for a moment to dancers who work alone: early this autumn, Grace Cornell, fresh from long study in Europe, opened a tour of the principal American cities in New York. Her work, placed beside Kreutzberg's, looks like cleverness measured against genuine talent, and, beside them both, Carola Goya, who appears on the same program with Albert Carroll and Dorothy Sands in a series of Sunday evening recitals, seems amateur. She prances, shuffles, caracoles adroitly, but her manœuvres evoke no emotion deeper than a fleeting titillation—mechanical skill and little else. Nothing pours out from her.

Miss Sands carries her inimitable imitation of Mae West over from last year's "Grand Street Follies." It remains what it was, "better than the original," to quote the exclamation of an enraptured spectator. Her exquisitely humorous caricatures of the way she fancies Pauline Lord and Ina Claire would play Ophelia also sparkle. She is scarcely more than photographic depicting Haidee Wright in "A Royal Family."

Mr. Carroll's impersonations are too well known to require comment. He has added to his already extensive and varied repertoire a fascinating picture of Gertrude Lawrence perched on a piano, singing "I'll Never Forget."

"HARLEM"

SINCE "Porgy" attracted the town, the Manhattan Theatre has usually had at least one negro show—play or musical. "Blackbirds" has been helping to make the south side of Forty-Second Street gay for many months; now comes "Harlem" to the Apollo Theatre, opposite, showing the sombre side of negro life. It is remarkable for many things, the most important being that it represents the first managerial venture of a young man named Edward A. Blatt. But one white person appears in a cast of sixty, and it reveals a "rent party"—novel in our drama—, directed with what strikes one who has never attended such a soirée as fidelity.

So long as it stays away from plot, "Harlem" is a vivid, swift, indigenous picture of behaviour in the Black Belt. But when it essays to tell a story, it falls down badly. The story itself—commonplace, hurly-burly melodrama, laid on with a trowel and not convincing even while it passes—might serve as a skeleton on which to hang the mannerisms and oddities of a race if it were less raucous and did not ignore certain facts deduced from long experience in that genre. The authors make their leading character, Cordelia Williams, a hard, callous, arrogant, ruthless, depraved, wholly vicious girl; they permit her to "sashay" through the three acts, wounding the man who loves her honestly and rejoicing in her power to wound him, snapping her fingers at her parents, doing everything possible to hurt them short of striking them physically. Her creators involve her in a murder. Yet, at the end, they permit her to go her wilful way unharmed, untouched. Of course, such things happen in real life, but the spirit of melodrama, being artificial, demands that evil be paid for. If, at the end, with one lover dead, another arrested for murder, Cordelia, finding her world disgusted with her, rejecting her, were to turn in desperation to Basil, the ardent young student whose affection she has flouted and despised, and were rejected by him, too, the patrons would not leave the theatre dissatisfied as they do now. It would not be necessary for her to repent in the despised, old-fashioned manner—some indication that punishment was rapidly descending upon her might do. And, incidentally, revision along the line here suggested would inject stamina into Basil, remove him from a pigeonhole perilously near the one marked "contemptible."

Part of his flabbiness may be due to the way Richard Landers plays him, but the rôle seems to have been conceived and written so. Isabell Washington's Cordelia is alive, alert, versatile; she radiates passionate abandon. Billy Andrews makes of Roy Crowe the slick, sleek, utterly self-confident crook and lady-killer, a credible, always interesting figure. But, then, that may be said of every one of the sixty performers except Landers. Chester Erskin, who directed, evidently knows his people and his theatre also—the mob scenes, especially, have been staged with great skill, a nice feeling for mood.

"Harlem" will be revealing to the scores of thousands who live on Manhattan Island and have never seen its upper reaches. They will realize, possibly for the first time, the unique qualities, the point of view and its raison d'être, the mannerisms, the superstitions, the general attitude toward life and living—and a faint idea of the cause of it—that dominate a large segment of a race they brush by every day on the street, are jammed up against in subway cars morning and evening, and often between times.

"KATERINA"

THE directors of the Civic Repertory Theatre sometimes take their work too seriously. "Don't hurry," says Paul Koromisslov, the artist, to Katerina, in the play by Andreyev, that bears her name. "Don't hurry. Plenty of time." From all indications, the directors consider that offhand remark a command. At any rate, they have obeyed it scrupulously and painfully. From Nazimova, the star, to young Glesca Marshall, who has only a few words to say, they one and all drag out every sentence, every phrase, so tediously that at times one feels that the actors are playing a game, not a play—trying to determine how much an audience's patience will stand. If a graph were drawn of the way the tragedy is acted, it would be little specks of words and actions floating in a vast sea of pauses.

Andreyev's theme contains great possibilities. A man, suspecting his wife of infidelity, shoots at her. He misses her body, but shatters her restraints. She has been faithful to him before; now she proceeds to give reality to his suspicions. "Katerina" takes the long way about—deliberately indirect, even when the situations cry out for directness. And it is intemperate. The two initial acts are merely prolonged hys-

(Continued on page 148)

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SEEN ON THE STAGE

(Continued from page 146)

teria—the first one the husband's, the second the wife's. By courtesy, as it were, she takes on when he wears out. The author's method may be described in the words of a once-popular song, "I Don't Know Where I'm Going, but I'm on My Way." He gropes, stumbles wanders into culs-de-sac, stops frequently to examine and get wrought up over quiddities. They entangle, deface his subject, reduce its native power to what looks, during long stretches, like aimlessness. Perhaps, a more energetic, pulsing performance, one that stressed the values justly, might remove much of that; it could scarcely fail to diminish the tediousness. The present tout ensemble has much the idea of a slow talking picture.

Nazimova herself is the chief offender, although Leona Roberts, as the husband's mother, provides a close runner-up. The star pronounces each word as though it were a rare jewel, waits after it is uttered to let it register; she makes every move a posture. She even spaces her gaiety until it loses all lightness. Of the seventeen actors involved, only Donald Cameron, as the artist, and Robert Ross, as the husband's younger brother, play with any semblance of spontaneity.

But, regardless of the quality of the play and of its rendition, the unique pleasure of going to the Fourteenth Street Theatre remains. As one enters the lofty, rambling, but dignified structure, one has much the same sensation as on entering the Empire—the same in kind, although a little more remote. The latter belongs to the 'Nineties or a few years before; the former might have provided the right setting for Lincoln's inaugural ball. Everything about it—the fire-escapes clumsily defacing the façade; the gaunt, ugly elevated structure near-by; the relics of the architectural glories of the mid-century, standing diffidently, as though seeking to hide among the towering, arrogant buildings of to-day, or to be protected by them—everywhere about the theatre, on all sides, are suggestions of a time when values were less tangible and people loomed more impressively against their own background. Within, the same atmosphere holds. And the audiences, which convene there, evenings, enhance it. They have an eagerness, an intelligence, and an intensity seldom, if ever, encountered before the footlights in a New York theatre.

"KIBITZER"

THE two American exhibits, uptown, that arrived during the fortnight have not the substance of the Andreyev drama, but they fare infinitely better in both structure and performance. "Kibitzer" makes no pretension to being more than the portrayal of a single character, a delightful, deeply appealing one, had the authors reined in their exuberance. Their tendency—constantly appearing—to overdo, to pound every point to flatness, indicates either that they are unsure of themselves or that they lack faith in the perceptiveness of their audiences. Maybe both. And they resort to extremes to project a character neither profound nor involved.

Indeed, the character is quite obvious: the proprietor of an up-town cigar store, a neighbourhood rendezvous where the "boys" play pinochle all and every evening. Lazarus takes no hand in the game; he sits behind the players and comments on their hands and the way they play them. He assumes the same attitude towards life. A shy fellow, he covers his shyness with loud assertiveness, bluster; a tender fellow, he does his utmost to conceal the tenderness beneath a coating of brusqueness. Always the onlooker, a series of circumstances transform him into a participant. These circumstances bring him to the house of Livingston, a Wall Street multimillionaire; he saves his host's life. The authors then permit him to remind Livingston of it over and over; that alienates sympathy and is out of key with the character.

On the other hand, when Livingston, to show his gratitude, opens his cheque-book and, in genial, considerate terms, tells Lazarus to name the sum he thinks his deed worth; when the astounded cigar-store man hesitates, squirms, attempts without success to discover what the rich man would consider a fair sum, and then, dizzy at his own temerity, asks in hesitant, aspirate tones if five hundred dollars would be too much—when that happens, the audience, swept by overwhelming tenderness, reaches out to him as audiences do to Chaplin, as they were wont to do years ago to the Music Master. Yet, the authors have seen fit to hurry over that episode; considering how they stress the others, the detracting ones, they actually skimp this, the most appealing.

Both of the two scenes that comprise the final act are too long drawn out. The middle act is a duologue—more accurately, a monologue aided by a feeder. Every one in the play but Lazarus has been carved out of the situations. (Incidentally, the word "carve" recalls the house the multimillionaire lives in—like the dwellings of the majority of stage rich men, it is shameful, a disgrace; something ought to be done about it). Edward G. Robinson, an actor who has often proved his high quality, endows Lazarus with the simple sweetness, the charming gaucheries of an urchin every one loves.

"LET US BE GAY"

"LET US BE GAY," by Rachel Crothers, rests at the other end of the line. The characters are but types fabricated by the needs of the situations. And the situations themselves are arbitrary. Moreover, they make no attempt to create suspense—what will happen and, generally, how it will happen are clear from the first. Miss Crothers relies almost entirely on her dialogue. And that, sometimes witty, always bright and crisp, sustains interest for the greater part of the evening.

The stellar rôle has been entrusted to Francine Larrimore. Her diction and manner, as slovenly as ever, dilute her innate force and sense of the theatre. Charlotte Granville plays splendidly the kind of dowager who calls a spade a spade.

In a prologue, Kitty Brown separates from her unfaithful husband. Three years later, when she has become an alluring woman of the world, she is asked by Mrs. Boucicault, whom she met on a trans-Atlantic liner, for a week-end at her Westchester estate. The old lady has a purpose; she wants her to charm Bob Brown, so that her granddaughter will cease to be attracted by him and return to her fiancé, an entirely eligible young man. Bob turns out to be Kitty's husband.

"MEET THE PRINCE"

MILNE'S "Meet the Prince," at the Lyceum Theatre, has a parallel plot. Angela Battersby becomes acquainted with Prince Michael of

(Continued on page 150)

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ON HER DRESSING-TABLE

(Continued from page 126)

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SEEN ON THE STAGE

(Continued from page 148)

Neo-Slavonia at Monte Carlo. He visits England and accepts an invitation to dine at her home outside of London. The village of Wych Trentham is all excited—Jennifer, "widow of General Bulger," not the least. We soon learn that Prince Michael is an impostor—an inventor, he insists—, Jennifer's husband, who deserted her sometime before. And we soon discover, also, that there never was a General Bulger. Which makes both husband and wife "inventors." Feminine Wych Trentham, unaware of all this, goes after the Prince. So, as in "Let Us Be Gay," a husband and wife, estranged, encounter each other by accident at a house-party. Both comedies are chiefly concerned with the retying of the connubial knot under similar circumstances.

"Let Us Be Gay" stands the better chance—it has more body and the dialogue props it up. Milne's dialogue, while pretty and graceful, never snaps, so the thin, fragile story has not even that aid. One thing about both plays, however, may be listed as a heavy asset—we, out front, know something the people on the stage believe erroneously to be something else; that creates in us wise ones a very agreeable feeling of condescending indulgence, savouring of the paternal, towards the childishness of the deluded ones.

Mary Ellis's Jennifer would be more appealing were it less studied. She relies largely on cuteness, archness—qualities that do not set well on the actress who played the leading rôle in "The Dybbuk" so beautifully. Even in musical comedy parts, like "Rose-Marie," she shrewdly did not go in for cuteness. Basil Sydney enacts the pseudo-prince with a light, graceful geniality, but he continues to use his face too much—mugs, grimaces, overworks his eyebrows.

"PLEASURE BOUND"

THE program of the latest Shubert revue, "Pleasure Bound," lists five stars; all but one are confirmed vaudevillians. They, their gags and tricks, have been lifted bodily from vaudeville and set down on the platform of the Majestic Theatre. After attending a performance of this show patrons of the Keith and Loew circuits will understand why the acts of the performers in those houses are limited to a few minutes—for a short time they divert, a whole evening of them tires. That brand of entertainer seldom has more than one "line," usually an exceedingly short one.

Phil Baker, his usual ingratiating self, behaves as heretofore—plays his piano-accordion and enters into controversy with a confederate planted in a box. Jack Pearl's antics are those of the regular dialect comedian a step above burlesque. The patter, puns, and gyrations of Shaw and Lee cause constant laughter. The other features of the revue—music, book, dancing, choruses, *décor*, costuming—are routine at best. But the diversity of acts and the continuously lively pace should bring it popularity.

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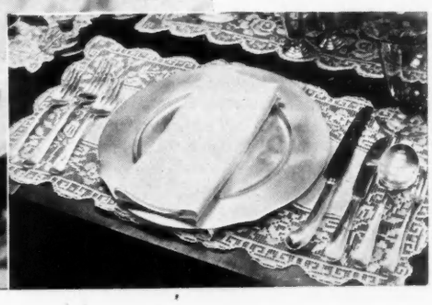

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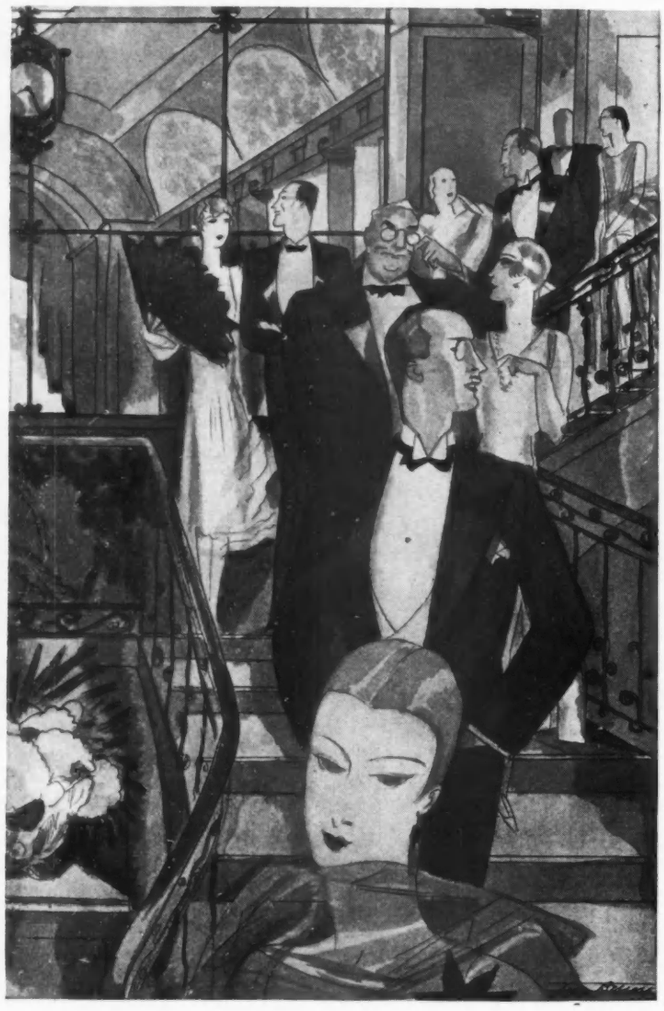

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Down the Grand Staircase on the *"Paris"* they come... to show the smartest frocks... to make the most amusing conversation ... to enjoy a dinner that isn't French in name alone, but French in fact. -:- Anybody can sprinkle a few phrases on a menu card... but French Line chefs can *cook*. -:- Yet if madame is on a diet, if monsieur prefers the dishes suggested by his gym instructor... these will appear to order, so lovingly and artfully prepared that restrictions are glorified and self-denial becomes a pleasure as well as a virtue. -:- Weekly Express Liners... the *"France"*, the *"Paris"* and the *"Ile de France"*... call at Plymouth for London and form the quickest route to Paris, via Le Havre. -:- A covered pier, a 3-hour boat-train, then Paris itself... but one has been in Paris ever since crossing "the longest gangplank in the world" at the New York end. -:- Slightly more leisurely and a lot less expensive are those charming cabin steamers, the *"De Grasse"* and the *"Rochambeau"*, manned by the same staunch breed of Breton Sailors who have carried the tricoleur for centuries across the Seven Seas!

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WHAT THEY READ

By DAVID CORT

EVERY one is familiar with the standard model of first novel, the tentative and half-formed technique, the murkiness that may be excessive spirit or mere amateurishness, and so forth. It is, then, so unaccustomed as to be really incredible that we have a first novel by a man who seems already to be one of perhaps a dozen writers in America who are familiar with what effects can be got by the legitimate use of the English language. Louis Kronenberger's "THE GRAND MANNER" (*Horace Liveright*) is civilized entertainment of the first order, contriving to be at once ironical and humane. It must be said at once that "THE GRAND MANNER" falls into the narrow class of books that can be read profitably by almost any one. It presents a consecutive and legible story, and you are at liberty to accept that and no more. But it exhibits at the same time an unstraining mastery of expression, a natural "good style" with a selectivity that is far from enfeebling the content. The last line of the book is a genuinely great line, by its quietness, its justness, and its power of sustaining its echoes long after the book is closed. It is, however, almost the only line in which Mr. Kronenberger permits overtones to plead for him. Comparisons apart, his method may be identified for the prospective reader as that of Anatole France rather than of, let us say, Rebecca West. He hardly ever attempts to make his characters feel and breathe on the page; he does not employ any of the quite allowable devices of illusion used by *Saturday Evening Post* writers. The thoughts, the transitions, the progress, the characteristics of his people have already been completed by the time they reach us. One's only and feeble complaint is that it is a little too apparent that the author has not at all struggled with his story. It is called on the jacket "fictional biography, in distinction to biographical fiction." In a forepage, the author locates the subject of his history for those who may, by chance, have grown vague about the mistier portions of European politics by a quotation from Blunden's admirable "A Pictorial History of Europe," as follows: "How old are the Holnesburgers nobody knows. As far back as 978 they were ruling in Hedenstrom. Then it was a small state in the northeast of Europe, and Francis I. was king. . . . During the thirteenth, fourteenth and fifteenth centuries a succession of rulers, from Francis II. to Julius III., made Hedenstrom a powerful nation. These men carried its boundaries to east and west, to north and south. Then slowly the tide receded, and by 1517 Hedenstrom had shrunk to its original size. Thereafter, though often at war, it neither grew appreciably nor shrank; and in modern times it had the character of a small sovereign state, comparatively impotent and seldom worth fighting over." Mr. Kronenberger takes up the account of this dynasty, whose history is almost too neatly a parable in kingship, with Alexander VII., father of Rudolph IV. who is the chief subject of the history. "Only a few actors and a few children," Mr. Kronenberger says, "have ever succeeded in being quite so vain as Alexander was." Merely out of vanity, Alexander has emasculated royal power in a country grateful for a reasonably arrogant heel-on-the-neck by the time he died, "crying at the last for his new umbrella," and Rudolph mounted the throne. Rudolph, on the other hand, is a king to the manner born, is indeed all kings to all manners born. He finds, however, that his father's concessions have blockaded beforehand any purely royal demonstrations he wishes to make of a purely royal will, so he turns to creating the most brilliant court in Europe, to investigating the young female peasant life in his kingdom, and, finally, to marrying. His marriage and idyll with Dorothea of Savoy, her death in giving birth to a son, his grim and antipathetic sorrow, his clashes with parliament, his eventual tour of Europe in ostensible quest of another wife—thus we have the internal and external life of a king. Thus far we see Rudolph of Hedenstrom as a worldly and rather formidable man with an impressive will embittered by opposition. He has completed what seems to be the one love of his life. Then he meets Claire de Bouvain, and the King progressively dwindles in stature against a genuinely intelligent and wilful personality. From this point on, we have the gradual disintegration of a symbol, reproduced in all its phases, a conspiracy against pride that, like the temptations of Satan, takes the subtlest and most indirect forms. Mr. Kronenberger graphs his story with an intelligence and ingenuity that could hardly be bettered. He has seemed quite finally to understand the issues of humanity and politics that were at work on his hero, and he carries the story of Rudolph of Hedenstrom up to and beyond the collapse of the dynasty. The exiled and aging King draws out his life in alien resorts, and we are beginning to think of him as almost a comic figure when Mr. Kronenberger reproduces the episode with the American woman, from whom Rudolph accepts all manner of bounty, but demonstrates unambiguously the fact of his royalty. We should have felt a definite loss without such a demonstration, a proof of the unanswerable force that the Idea of Royalty can assume unto itself. Pure pride, unsupported by anything, pride feeding upon itself, is made astoundingly impressive. The very difficulties of Mr. Kronenberger's problems open his execution to a certain degree of criticism. One may feel that one had a right to expect the story of a man who happened to be king and to refuse anything other than that. Or one may feel that one had a right to expect nothing but satire. The unwillingness of "THE GRAND MANNER" to accept one label may possibly be held against it. Or one may object to the exact degree to which Mr. Kronenberger has credited the validity of pomp and pride, men and kings being what they are. His King and his history are, it is true, more than a little stylized. But it is hard to think of any king who has lived and who has been served as well as has Rudolph of Hedenstrom in this, his only biography.

HISTORY WITH A DIFFERENCE

THERE have been many candidates for the title of the most impudent, antisocial, unpatriotic, irreverent, superior, and profane critic of these United States. Hamstringing the motherland, all for her own good, has become an ancient and honourable pastime, whose trade organ is *The American Mercury* and whose First Readers are Messrs. Nathan and Mencken. But now, just as the rankings had become completely set, Ralph Barton checks in his pencil for a typewriter, and we have "GOD'S COUNTRY: A SHORT

(Continued on page 168)

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PHOTO BY HUGH CECIL

What Pavlowa herself says of Cutex Liquid Polish

"It helps to give my hands sparkle and vivacity. I always use it to 'make up' my hands, to keep each finger nail shining, looking truly *soigne*. Indeed it is used a great deal in Paris—the French women know how it flatters and improves the finger tips. All the Cutex preparations are needed, however, to make the hand ready for this brilliant finish. Cuticle Remover and Cream to keep the ovals smoothly rounded and the under nail tips immaculately clean."

Like Pavlowa . . . discerning women everywhere know that Cutex is indispensable. For it intelligently simplifies the problem of keeping the most recalcitrant finger nails shapely and shining. Cutex preparations 35¢ each. Polish and Remover together 50¢. Northam Warren, New York, London, Paris.

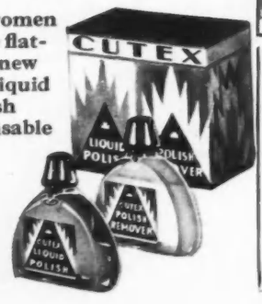
For lovely nails three things . . .

First—the Cuticle Remover to remove dead cuticle, whiten tips, and shape the cuticle.

Second—the Polish Remover, followed by the flattering Cutex Liquid Polish.

Third—Cutex Cuticle Cream or Oil around cuticle and under tips to keep the cuticle soft.

Smart women find the flattering new Cutex Liquid Polish indispensable



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FIVE THOUSAND A YEAR

(Continued from page 104)

(2) Have your house *always* immaculate. Oh, yes you can! These suggestions are not for any girl who isn't willing to work at least half as hard as her husband. An untidy room is as unpardonable as a hole in your stocking.

(3) Don't laugh at this silly rule. It worked like a charm for me, especially with dowagers, and it will be a help to any one who is at all self-conscious. Have afternoon tea always on tap! Five minutes a day will ensure this small attention. Just before dressing for the afternoon, I set a tea-tray for two—callers usually came singly—, just a little dry tea in the silver pot, sliced lemon in the refrigerator, and, on a plate, a few cheese crackers or whatever simple biscuit or cake I happened to have. A ring of the bell in the late afternoon meant, in my lonely life, a call, and so I made a point of turning on the gas under the kettle of hot water before I answered the summons. Of course, many a day this effort was wasted, but it was worth while in the long run. It is wonderful how a cup of tea will warm an acquaintance into life and leave Mrs. Carte de Visite a pleasant and distinct memory of her call.

(4) Write down the names of callers or those you meet at parties with a word of description, if necessary, in your engagement calendar or, as I did, in your kitchen day-by-day along with the menus and orders! It will fix the personalities and occasions of meeting on your mind, as you will often see and smile over the notes when you have occasion to glance back at them. Nothing will send you into a gathering at ease more than a confident grasp of the names and faces of those you have met.

(5) Go where you are invited, no matter how inconvenient, if you like your hostess and her friends. If you do not, make excuses from the first, or you will become entangled with uncongenial people who are, some way, the most difficult to disentangle! If you are without other entrée, look up every possible affiliation. Attend lectures and meetings whenever you can, they may lead to surprisingly pleasant acquaintances.

LAST, BUT NOT LEAST

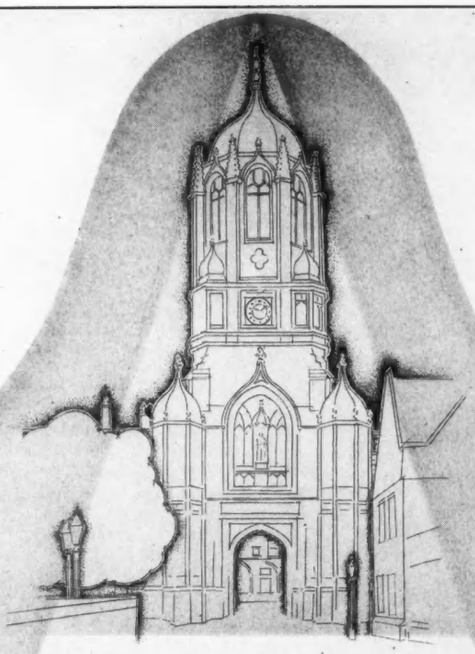
(6) Last, but, oh, much the most important, is entertaining—mostly in the form of "returning dinners." This was my hardest social battle. Remember, I had no maid, a very small household allowance, and practically no knowledge of cooking. It was out of the question for us to keep up with our obligations by entertaining at the club, so I determined to make our return for the more or less elaborate dinner-parties to which we were invited by entertaining one couple at a time, but serving the most delicious dinner for four that I possibly could. I used all my "wedding pretties," but I served the dinner myself, thus saving the three to five dollars I would have had to pay an accommodator for the flowers and expensive "company dinner." Jay served the roast and vegetables from his place, but the rest of the dinner I served as carefully as if I were a well-trained waitress, and, after a few cheerful, but firm refusals of help from husband and guests, people came to take my activities for granted. I served but three courses at table, having cold, but toothsome canapés with the apéritifs in the living-room, so that I hopped up and down as little as possible. My little dinners really became famous in our circle, and I'll tell you in a minute how I achieved them.

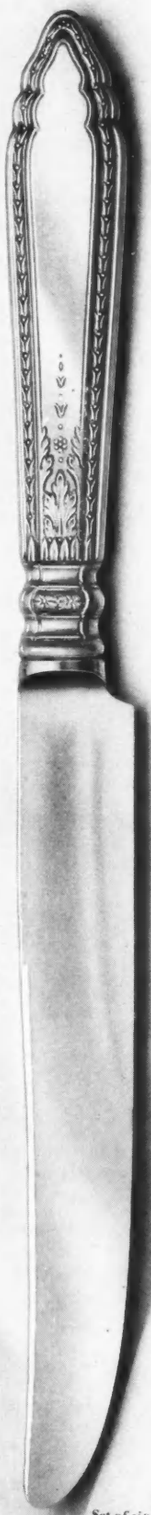
By such simple means, the social problem settled itself for us successfully in a surprisingly short time. It was far and away the easiest battle of the three, for I was familiar with all the weapons. Accustomed at home to my mother's skilled entertaining and, during a gay school life, to meeting people of assorted ages and sexes, and (an important factor) having an asset in a sociable and attractive husband, the odds were in my favour. It was quite the reverse with the second fray. Although neither my parents nor Jay's are people of wealth, both families have large, hospitable homes where food and service, at least, are taken for granted. Like most girls, my winters had been filled with school and my summers with trips, visits, and parties. I kept my room in order, was dishwasher or duster in rare domestic emergencies, and could, as a lark, toss together a picnic or Sunday night tea from the overflowing larder. But, even in the midst of the excitement of our brief engagement, I found time to worry a little over my abilities in the line of constant cooking and cleaning. My mother, smitten with tardy compunction for my ignorance, took me to market a few times and showed me the best cuts of meat. I was accustomed to her careful planning of menus and schedule for two maids, for, as the oldest of a large family, I had sometimes taken over the reins in her absence. Although it was too late to teach me to cook ("How could I," she murmured, "and who would have dreamed you would need to know?"), she impressed upon me something fully as valuable, the importance of a steady routine. I further noted that Eugenia, my matron of honour, with her rigid housekeeping schedule, which I had so often ridiculed, was the only good manager among those of our set who were already married. This important point and the two excellent cook-books the clever Eugenia gave me, together with a card index of recipes and much good advice, were my entire preparation for domesticity. I can not tell you how I learned to cook. Ignorant as I was, I never found it so difficult as the cleaning. Indeed, I really came to like it. I simply studied the cook-books and followed the recipes with painful exactness. If you follow them carefully, plan your dinners early in the morning, have a good stove and an oven thermometer, you can not help cooking. You may never like to do it, but if you have any common sense or *will to learn*, you can not fail. Of course, there were comedies and tragedies. Oh, those casual instructions to "bind with a thick white sauce" or "make a custard and proceed," which occur in the simplest cook-books! And the frantic time I spent searching for the meaning of "parboil" while the sweetbreads shrivelled to nothing in the pan!

METHOD AND PROCEDURE

As for my routine work, Jay was off and away by half-past eight in the morning, and, true to my fundamental principle of hiding the housekeeping from the eyes of even the nearest neighbour and possible morning caller, I began my daily ministrations at the front door instead of the back. As soon as I had telephoned my grocery order, I travelled quite thoroughly through the little apartment with vacuum cleaner, dry mop, and dusters, never neglecting such small niceties as fresh towels and carefully arranged boudoir pillows on the beds. Then, I washed the breakfast dishes and

(Continued on page 156)





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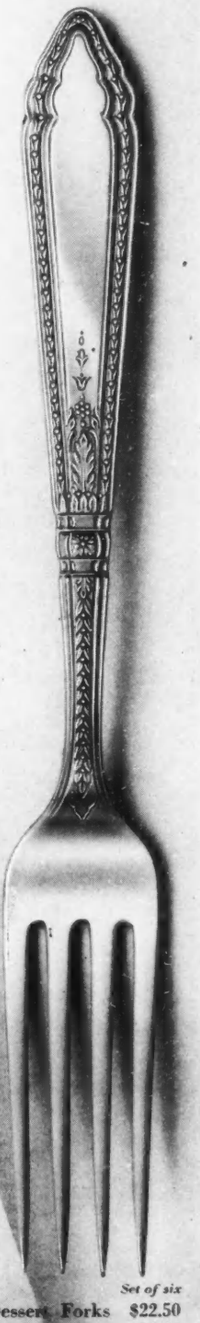

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Dessert Knives $21.00
with stainless Mirrorstele blades, new French shape.

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All colors flecked in black : : At your favorite shop.

DAVENTREE

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davidow

FIVE THOUSAND A YEAR

(Continued from page 154)

(whisper!) the dinner dishes from the night before, drawn from their hiding-place in the laundry tubs next the sink! By this time, the deliveries had been made, and I prepared vegetables and dessert, so far as possible, for dinner and ate my sketchy refrigerator luncheon. Jay never came home at noon, nor was he invited! The daily chores done, I tidied the kitchen, took my bath, donned a fresh frock, and the maid was again the mistress until about six o'clock, earlier sometimes if I had a slow casserole to stick into the oven or later if I was to be out for the afternoon and planned a quick dinner. We dined at seven, and we dined well, economically, but with candles and proper appointments, and, after a lazy cigarette or two with Jay, I shooed him out for a minute while I whisked the dishes to the faithful hidden tubs. Seasoned housekeepers shudder at this thought, but it seems to me ridiculous to go through the bugaboo of washing them at night, and, perhaps, ruining your frock and good spirits, so I preferred to be fresh and free by eight o'clock.

DAYS IN AND OUT

On Wednesdays, I had a laundry and cleaning day, a busy combination, but, after several disastrous and expensive experiments with laundresses, laundries, and cleaning women, I settled upon a combination laundress and cleaner one day a week. I had good luck with this arrangement and believe that a similar one is not difficult to find for a small family if the understanding is clear when the woman is employed. Thanks to a washing-machine, she had finished the washing by eleven o'clock, and, while it dried, she did the heavy work (such as scrubbing the kitchen and bathroom floors) for two or three hours. Meanwhile, I had been wrestling with my share of the weekly orgy. She did not finish the ironing, for I preferred to have her do the hardest cleaning and the heavy ironing and leave me, at my leisure, to press small things like handkerchiefs, napkins, and lingerie. As the house was in apple-pie order after the Wednesday activities and my morning duties at a minimum the next day, I usually entertained on Thursdays, occasionally luncheon or bridge, but more often my favourite dinner for four. In fact, Thursday is an ideal day to entertain in a maidless home, as your friends accept your invitation with double alacrity on the cook's day out! In accordance with my social resolutions, I served rather elaborate dinners. My early ignorance of cooking was, perhaps, not such a great misfortune, since it was as easy for me to try a new recipe as to stick to an old one. All looked equally complicated in those days! In fact, I think "good" cooks miss many an attractive dish through conservatism, for I have known them to dismiss my pet recipes as "fussy" when they were merely new. I worked out (on poor Jay) several good menus according to the foods in season, and, when I was absolutely sure of them, I served them with frills to our guests. My reputation for good little dinners was built largely, I suspect, on these *frills*. They consisted of perfect table appointments, plenty of small hors-d'œuvres rather than extra courses, chop papers on the chops and crown roasts, careful garnishes, decorative salads, and desserts. On the days I entertained, I made every possible preparation in the morning, and it is astonishing how much can be done ahead of time, thus saving fatigue and fluster at the last minute. I even arranged the table in the morning and closed the French doors into the dining-room on the scene of festivity. The menus, too, being selected to eliminate as many last-minute activities as possible, I was able to dress and greet my guests with genuine pleasure. I never, even at luncheon, tried to entertain but four at table, but several times I had a simple buffet supper for twelve with my laundress's stupid young daughter to "pass" and "clear away."

I tried to keep up strictly with the mending, pressing, keeping closets and drawers in order, and such humble tasks, for I found that if they or the cleaning once fell behind schedule, I was hurried, harried, and disagreeable. It came to be understood very quickly that I was never available in the morning, but I never made any explanation other than that I was "busy," without complaint, apology, or even jokes at my own expense. Housekeeping isn't so bad as long as it is kept on a steady keel, but it is torture if you let it get behindhand.

Does this all seem impossibly hard? Look again, and you will see that all the hurry and physical labour is in the mornings, and the rest of your day is practically free for yourself, your husband, and your new friends. Of course, you must face the fact in the beginning that housekeeping *is* physical labour and plenty of mental application, too, but it has this great advantage over any other work—you can move its duties about to suit your feelings, convenience, and engagements. You see for yourself that I saved money on the "labour" item of the budget to apply it to "luxuries" and "entertainment." Older, sober, tired people will shake their heads over this advice, but it is the only way to transform five thousand dollars a year from "just too little" to "just enough."

FINESSE IN FINANCE

Now for finances! And before you swoop down on the weaknesses of our allotment of income, pause and remember again that circumstances alter cases. The budget of a skilled labourer with our four hundred and twenty-five dollars a month would not suit Jay and me, nor is it natural it should. And, certainly, he and his wife would not have liked ours. For instance, I fancy their chief pleasure would be to drive out of a Sunday in a rather good car, whereas we drove a battered Ford, and the difference went to a Country Club and other diversions. Moreover, the budget of a man earning five thousand a year in middle age, when he may be assumed to have reached the height of his earning capacity, may differ from that of a young man showing marked promise and earning it while he is yet under thirty. So here is our budget, without further apology, and the test of it is that we lived on it happily and paid our bills promptly.

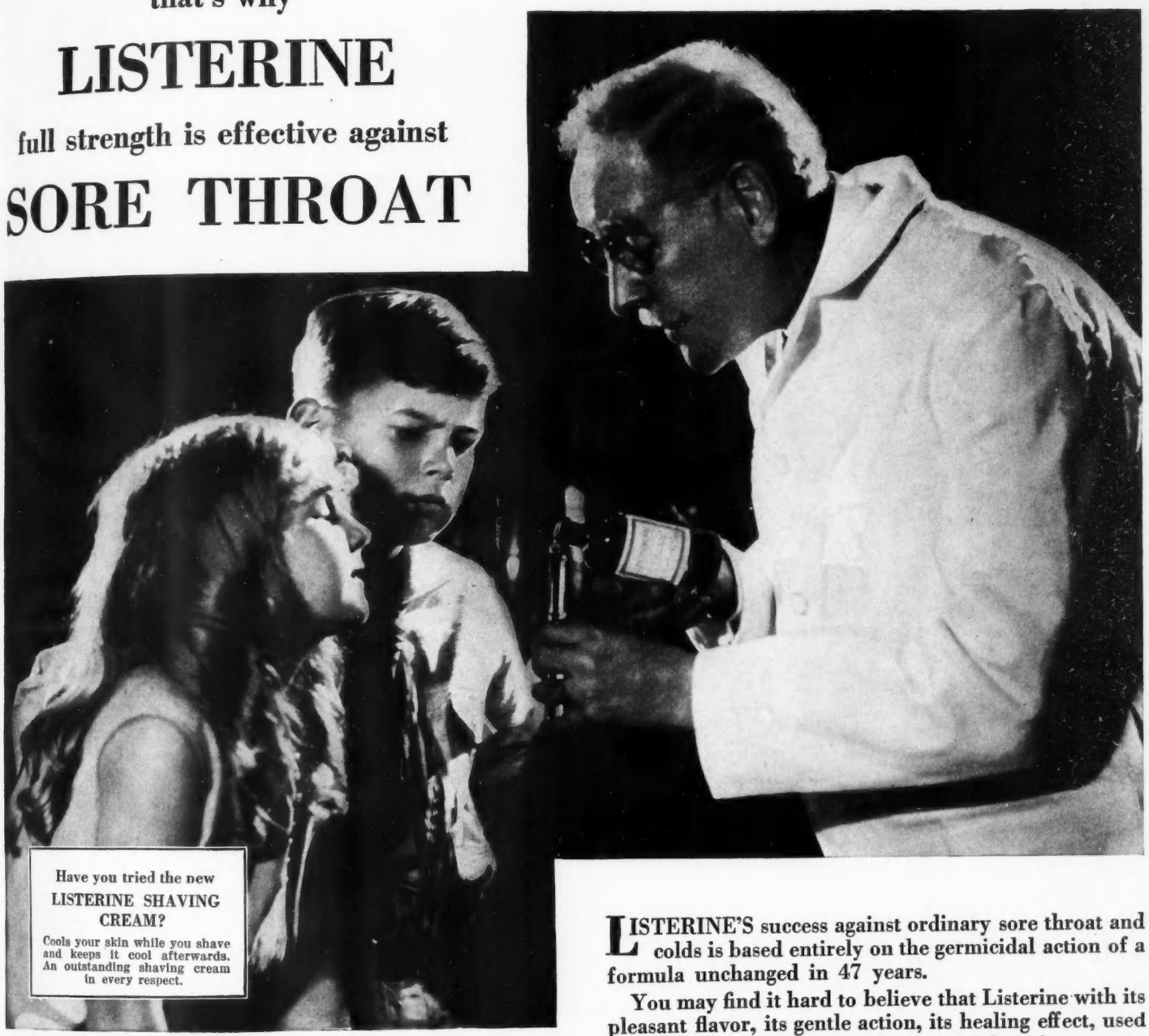
Rent ($80 a month)	$960
Food ($70 a month)	840
Gas, light, telephone, etc.	150
Insurance	500
Clothing (each $300)	600
Car	250
Club	300
Labour	175
Jay's allowance (personal)	600
My allowance (personal)	300
	$4675

This is the margin for doctor's bills,

(Continued on page 158)

200,000,000 germs die in 15 seconds

that's why LISTERINE full strength is effective against SORE THROAT



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Cools your skin while you shave and keeps it cool afterwards. An outstanding shaving cream in every respect.

Prevent a cold this way? Certainly!

Millions of ordinary colds start when germs carried by the hands to the mouth on food attack the mucous membrane. Being very delicate, it allows germs foothold where they develop quickly unless steps are taken to render them harmless.

You can accomplish this by rinsing your hands with Listerine, as many physicians do, before each meal. Listerine, as shown above, is powerful against germs.

Use only a little Listerine for this purpose—and let it dry on the hands. This simple act may spare you a nasty siege with a mean cold.

It is particularly important that mothers preparing food for children remember this precaution.

LISTERINE'S success against ordinary sore throat and colds is based entirely on the germicidal action of a formula unchanged in 47 years.

You may find it hard to believe that Listerine with its pleasant flavor, its gentle action, its healing effect, used full strength, is so amazingly powerful against germs. Nevertheless, it is true. Countless tests prove it.

Witness its destruction of germs used by the United States Government to test antiseptics.

The stubborn B. Typhosus (typhoid) germ, for example. Listerine, full strength, destroys 200,000,000 of them in 15 seconds. Think of it. And the obnoxious M. Aureus (pus) germ is rendered harmless in the same time.

Recognizing Listerine's power against germs, you can readily understand why it checks colds and sore throat which are caused by germs.

At the first sign of either, gargle with Listerine full strength. Keep this treatment up. Remember it is safe to use this way in any body cavity. You will be delighted to find how quickly you get relief. In case you do not, consult your physician, as your trouble may be a symptom of a more deep-seated disease requiring expert attention. Lambert Pharmacal Co., St. Louis, Mo., U. S. A.

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J. Bloomfield Co., Inc.
makers
101 West 37th Street, N. Y.

FIVE THOUSAND A YEAR

(Continued from page 156)

trips, amusements, replacements in the home, charity and incidentals. Each of us had, still has, and always will have, please God, his own chequing account. Jay opened mine with two hundred dollars out of our little principal, an emergency fund in case he should be hurt, ill, or called away without my having immediate access to his funds. I was honour bound not to draw on this money, but it kept the bank from hurling out my very unprofitable account. On the first of the month, Jay deposited to me one hundred and fifty dollars with which I ran the apartment, paying for food, labour, small household expenses, and my clothes. The rest Jay managed, and we were content to let each other go it alone. Not for us the cozy hours, so popular in home-grown fiction, of going over the accounts together. Jay might so far have forgotten himself as to have murmured, "Do you really need a marcel every week?" or "What was the matter with your old hat? It looked like the new one to me." Then, like Mabel Sabre, I should have "flown up" and doubtless mentioned that set of war books that all but wrecked our home! No, each to his own extravagances and no government audit.

ECONOMY VERSUS LUXURY

The budget is not perfect. Whose is? The allowance for clothes pinched me cruelly, but I know, on the other hand, that Jay winced every time he heard a Ford joke or saw a big car full of shirt-sleeved aliens whirr past us as we chugged up a hill. And, take it item by item, we could not improve on it and still keep certain luxuries that were important to us. Our eighty dollars a month paid for a four-room heated apartment in the best residential district. Of course, rents are markedly low in mill cities, but, in a more expensive centre, I should have taken a smaller and shabbier apartment and remained in a desirable neighbourhood. A New Yorker, I suppose, will raise her eyebrows at this rent allowance, but, even there, places are to be had for that sum, and the neighbourhood is not such a vital consideration. I believe our food item is very low, but it had to provide practically only one meal a day, for we both preferred the lightest possible breakfast, and my luncheons were a negligible quantity. If Jay were an epicure, we might have had to allow more for our table, but he is perfectly content to face the roast for two or three days after its formal presentation, and a good dessert will always compensate him for a dinner of left-overs. On the other hand, you remember, we entertained frequently.

When you approach the savings item of any budget, you always have a guilty feeling that it should be larger. But after a good deal of discussion, we decided to set aside just five hundred dollars a year, entirely in the form of life insurance, thus assuring me of a modest provision in the unthinkable event of Jay's death and giving us a borrowing privilege in case of emergency. Jay had a little principal, of course, to fall back on, twenty-five hundred dollars that he inherited when he became of age and a little more from savings and small, but fortunate investments. We never touched this money until our income had increased, small Jay appeared on the scene, and we bought our house, although several times Jay added to it bonuses and other little "killings." So we were not really improvident and felt justified in spending the rest of what he earned to the last nickel. To be gay and happy, to mingle with pleasant friends, is in itself a sort of investment, and, there is no doubt that, in Jay's case at any rate, his advancement was much more rapid than if we had lived obscurely on half our income.

The clothes item called for heroic self-denial, for we both liked to look well, and our lives called for presentable wardrobes. Yet, in order to retain Jay's membership in the club, we cut our clothes allowances to the bone and could not have managed so well as we did if we had not had a running start, so to speak, with our "trousseaux." Two hundred dollars gave Jay two tailor-made suits a year, or a suit and coat, as his needs dictated, and another hundred dollars had to cover the rest somehow.

But my struggle meant a complete change of dress philosophy, for, after the trousseau passed to its reward, I had to content myself with dressing *adequately*, no more and no less. I had one good dress for each occasion. It was good, it was suitable, it was as smart and becoming as I could find for my money, but it was never conspicuous in cut or colour, for I wore it, by dint of tender care and attention, longer than the careless girl I once was would have believed possible. Frocks on the verge of wearing out, but still presentable to casual scrutiny, I donned at home either for the afternoon or to serve my own dinner-parties when I dared not risk a "best" dinner-dress. I shopped very carefully, taking advantage of end-of-season sales at small, smart shops rather than contenting myself with cheap dresses, and my whole wardrobe hung on three or four hangers except for the shabby left-overs. A cleverer girl could have made her own clothes and have had more variety, but, having mastered cleaning and cooking, I balked at sewing or wearing my own products. Fortunately, birthdays and Christmas brought timely offerings of frocks, stockings, lingerie, and gloves that were more welcome than pearls and diamonds!

"THE" CLUB

Our annual club dues are only two hundred dollars. That seems low to an Easterner, but is about average, I believe, for the country clubs of small mid-Western cities. If the dues had been high, I suppose we simply could not have belonged to a club, which is a situation I refuse to contemplate! I can't quite see either of us deprived of golf, tennis, and the wide hospitable verandas of "the" club. We allowed three hundred dollars for club expenses to include the incidental charges that, although we tried to be careful, often ran over that and had to come out of "amusement" money. Our personal allowances were pathetically small, but they were intended only as pocket-money and, for Jay, to cover his luncheons downtown at his favourite table d'hôte. Most of mine went toward small clothes accessories, for I avoided temptations for casual luncheons and matinées.

There. I guess that's most of the story. If it seems too painfully practical in details, that is because I have been showing only the practical, seamy side of living on a quarter of what your friends have and yet being as happy and contented, often more so, than they. The happiness, the good times, the good friends we found in our new home, poor as we were, you must take my word for. And we never would have had them without our funny schedules, rules, and budget.

Grand Prix and Gold Medal, International Exposition of "Confort Moderne," Paris, 1927. Gran Premio and Medaglia d'Oro, Florence Exposition, 1927.

GORGEOUS *as a Debutante with the* WISDOM *of forty*

She is the most dangerous woman in the world

YOUTH no longer holds imperious sway among the smart women of the world. The school girl no longer has monopoly on the peaches-and-cream complexion. Today forty may win from seventeen.

Richer in experience, wider in her understanding, lovely as a debutante, the mature woman is no mean foe in the lists of present-day romance.

Everywhere you see them—women of forty years and over, living life to the fullest—youthful, vital, gay!

A marvelous scientific discovery has robbed the teens of their deadliest weapon. Today the woman of charm no longer goes into the discard at forty. She can face her mirror with the assurance of a debutante.

Hormone revitalization now a fact

Skin specialists will tell you that Time begins at twenty-five to trace into a woman's face. Almost imperceptibly at first. Yet these faint lines are heralds of age. They become more definite, etch deeper as each year passes, spoil lovely contours —unless something is done to stop them.

Hormone famine is the cause. At the age of twenty-five, the hormone output of certain glands of internal secretion begins to dry up, and feed less and less life into subcutaneous tissue cells.

Robbed of their source of vitality, these cells starve—and die. Not enough healthy cells form to combat their increasing death rate, and soon

"After prolonged massage with Amor Skin we were struck, particularly in the old patients (with one exception all women treated were around fifty years of age and older), by a smoother appearance of the parts treated. Lines and wrinkles disappeared, the integument gave a fresher and more elastic impression."

Excerpt from paper published in Dermatologische Zeitschrift, January, 1929, by Dr. Alois M. Memmesheimer of Bonn University.

the tissue is composed more of dead cells than living. Dryness, dearth—set in. Faces lose their firmness, and on the surface of the skin deep wrinkles and creases appear.

Only hormone *replacement* can stay this march of time. Science now accomplishes this by hormones from a vital species of dasypodine animal and embodied in Amor Skin!*

How Amor Skin feeds in youth hormones

Right through the outer epidermis the youth hormones of Amor Skin penetrate, and enter the starving cells beneath.

Revitalization begins! Gradually dying cells live, living cells thrive! The tissues grow stronger—firmer—younger! They taut—shove up from beneath, and *push* the wrinkles out of the skin!

An achievement of organotherapy

Amor Skin was perfected by a famous German specialist in organotherapy. It marks an advance over previous methods of revitalization by hormone substances.

Compounded at enormous cost, Amor Skin has until recently been available only in Europe to women of great wealth. Now it is formulated on a slightly larger scale and offered to women in America. Many of them are already using it with amazing benefit.

Keep watch in your mirror for youth's return

Avail yourself of this scientific preparation. It comes in two strengths—Amor Skin Number 1, of single strength, Amor Skin Number 2, of double strength, for more obstinate cases.

The genuine Amor Skin is always packed in the characteristic lamp-shaped package and each package is numbered and sealed.

Its application is extremely simple. Its success depends upon its night by night use.

Start Amor Skin treatments at once. The results will astonish you. But they will not come overnight! It took time for the tissues to break down, and it will take a few weeks for the youth hormones in Amor Skin to rebuild them and firm up the skin. Surely, and little by little they will do it. Keep watch in your mirror. Soon it will welcome youth's return.

Our present supply will permit only twenty thousand women in America to buy Amor Skin during 1929.

*Amor Skin hormones are taken from the glands of a vital young tortoise.

V-4

Amorskin Corporation.
205 E. 42nd St., New York.

I should like to know more about the scientific way in which Amor Skin erases wrinkles and returns youth to the skin.
Please send your descriptive booklet to

M.....

Street.....

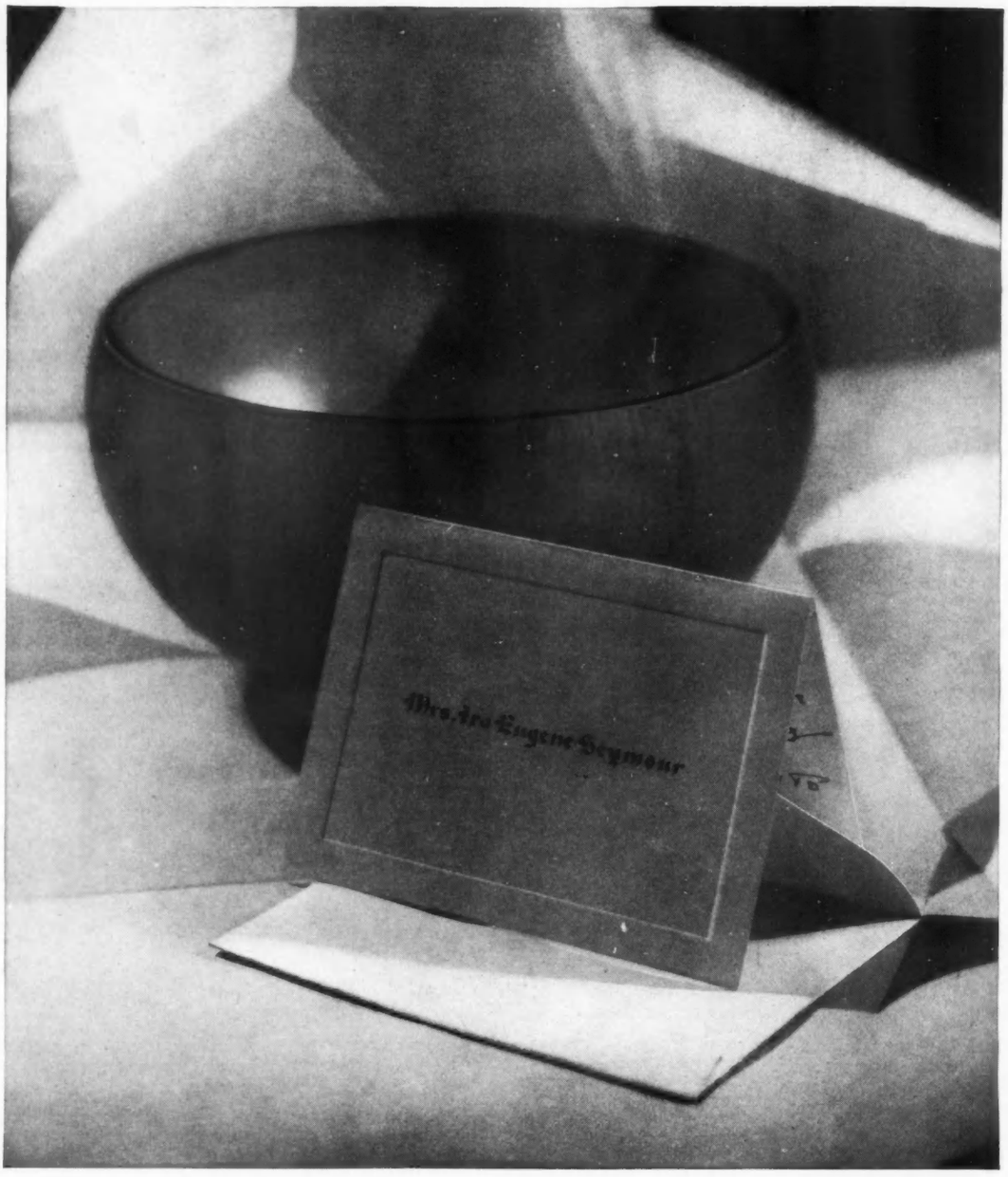
City.....State.....

AMOR SKIN

Opoterapia Berlin

AMOR SKIN NUMBER 1 (SINGLE STRENGTH) $16.50

AMOR SKIN NUMBER 2 (DOUBLE STRENGTH) $25.00



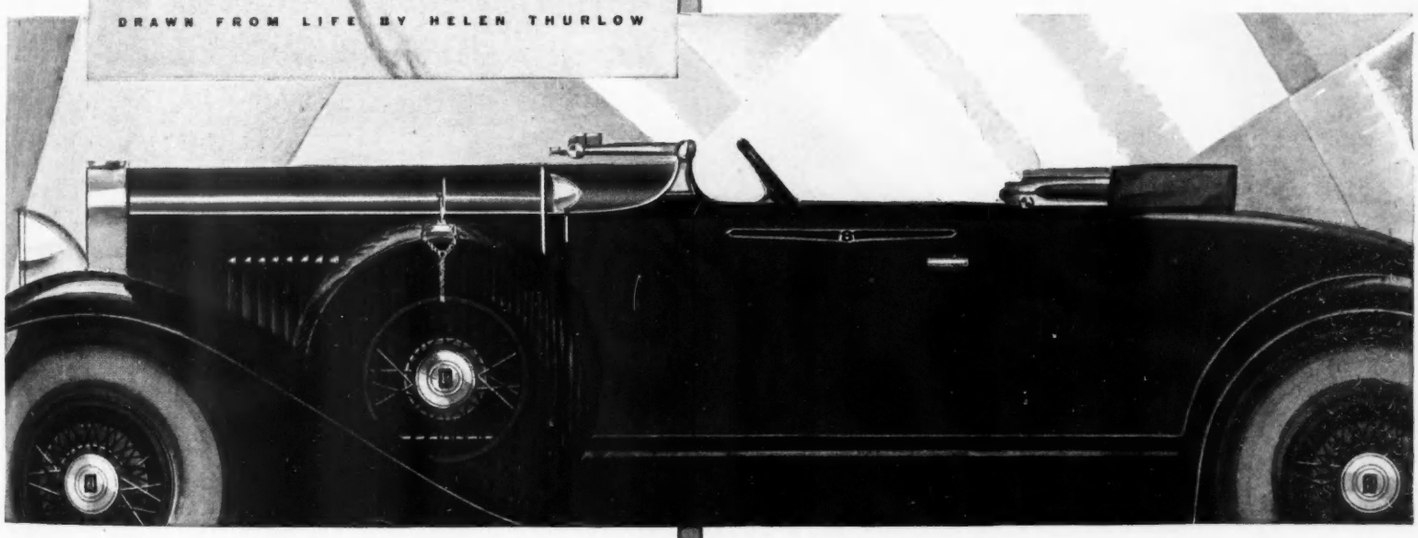
This is a Crane's Ivory Informal . . . a dainty vogue socially correct for many uses.

Today's swift-moving social life demands informality but it must be correct informality . . . Crane's Ivory Informals are correct for thank-you notes, acknowledgments, informal invitations to luncheon, bridge and tea . . . the many uses of these cards, engraved with your name, are evident at a glance. Eaton, Crane & Pike.

Crane's

SINCE 1801

DRAWN FROM LIFE BY HELEN THURLOW



AMONG THE DISTINGUISHED DRIVERS

OF THE NEW CENTURY HUPMOBILE

Rosamond Pinchot

[MRS. WILLIAM GASTON]

She adores horses, motor cars, and crepes suzette . . . Peel of London makes her riding boots, and Nardi her habits . . . Her favorite luncheon place is the Voisin where she always has a certain corner table . . . They know her in Vienna, Prague, Salzburg, New York, and points west as the nun in The Miracle. And all over Europe as a member of Max Reinhardt's Repertoire company . . . She shuttles between New York and an island off the coast of Maine by train, car, and speed boat . . . Her personal car is HUPMOBILE. She drives it herself. One admiring Westchester motor cop has said . . . "and how!"

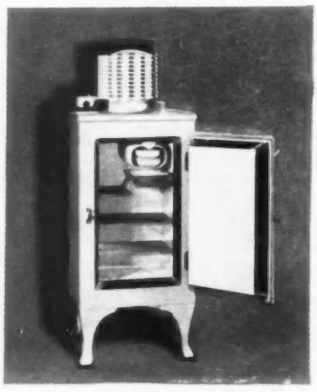
General Electric presents *the first* All-steel Refrigerator

A new small-family model at the very low price of

$215

ANOTHER chapter has been added to the achievements of the engineers and scientists of the General Electric Research Laboratories. The same group of men who, after fifteen years of painstaking endeavor, perfected the hermetically sealed mechanism of the General Electric Refrigerator, have now designed and built the first all-steel refrigerator cabinet. This marks the greatest improvement made during thirty years, in the design and construction of household cabinets. It means that new and even greater value has been built into the already unrivaled General Electric Refrigerator.

NEW DESIGN—MADE IN A NEW WAY... General Electric has made a large investment in new machinery. Giant presses had to be designed and built to cut the steel, bend it into shape and weld together the folded forms. But it has achieved its purpose. Its aim was, by mass production, to build the best refrigerator ever produced and offer it to the small families of America at a price easily within their reach—$215 at the factory.



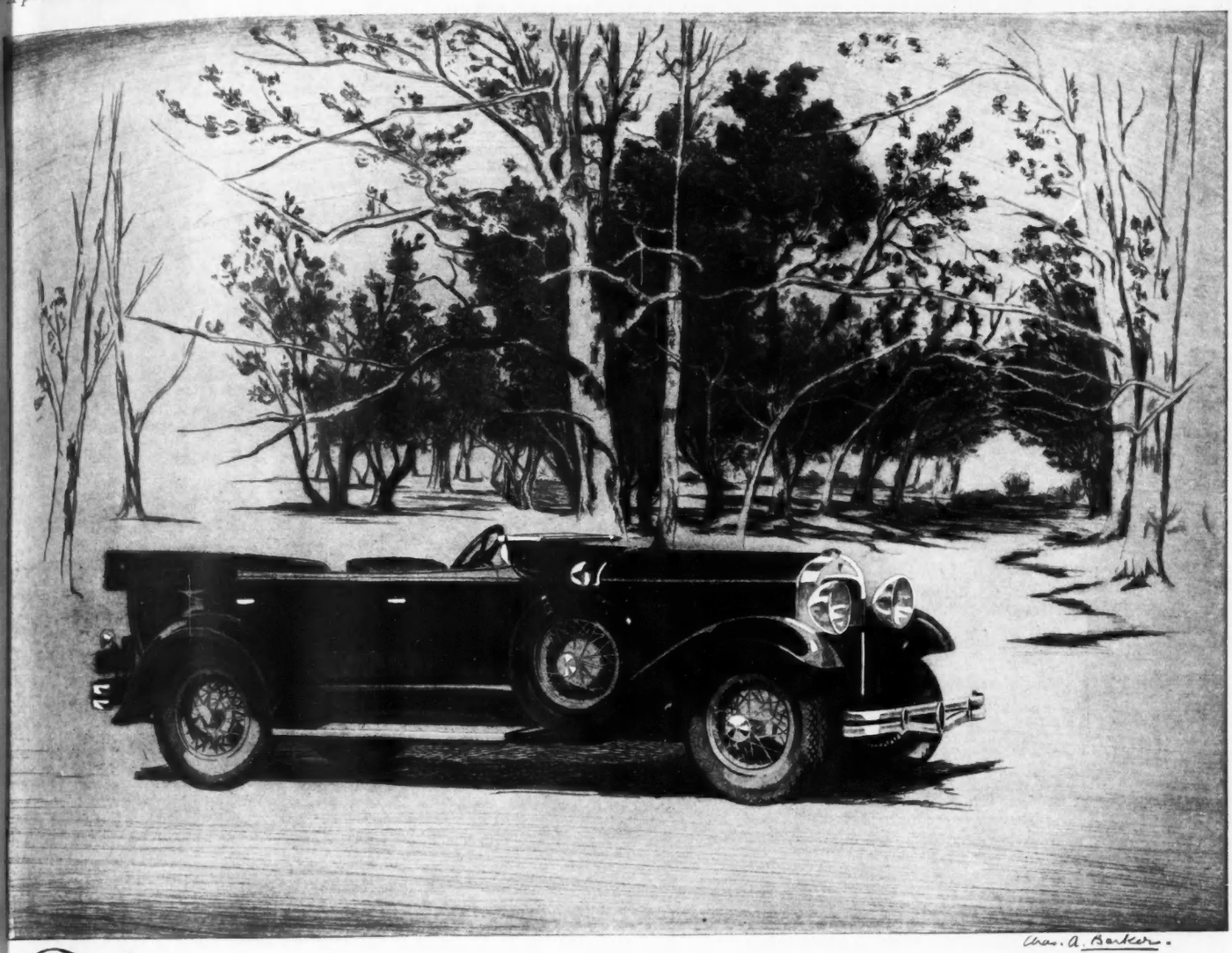
All steel, with electrically welded joints. Heavy hardware, bolted right into the steel, black faced door edges, gliders to protect your linoleum, and many other unique features.

$215 — WITH CONVENIENTLY SPACED PAYMENTS ... The new all-steel General Electric makes safe refrigeration possible for every home. Only a small down payment is required. The balance can conveniently be paid over a period of time.

FIRST PUBLIC SHOWING MARCH 22 ... The only way to appreciate the durability and the beauty of this refrigerator is to see it. You will then readily understand why General Electric announces it so proudly and why it has been called "the refrigerator of the future." On display by dealers everywhere on and after Friday, March 22nd. Be sure to be among the first to see it. Write for a descriptive booklet to Section V-4 Electric Refrigeration Department of General Electric Company, Hanna Building, Cleveland, Ohio.

GENERAL ELECTRIC

ALL-STEEL REFRIGERATOR



The Greater HUDSON

in 14 Distinguished New Body Types

Country-wide demand for the Greater Hudson has made it necessary to increase for the second time the largest production schedule ever set under way in Hudson history.

As co-authors of the Greater Hudson, 1,000,000 Super-Six owners who helped shape its development, lead all motordom in enthusiastic acceptance and applause.

To the hundreds of thousands whose tribute has been to Super-Six performance are now added hundreds of thousands who prize beauty equally with performance, quality and value.

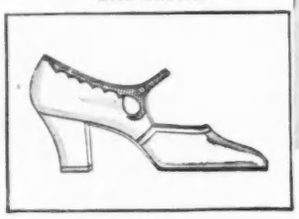
Among 64 advanced features are: Large, fine, roomy and luxurious bodies—92 developed horsepower—Above 80 miles an hour—70 miles an hour all day—Greater economy—New design double action 4-wheel brakes unaffected by weather—4 hydraulic two-way shock absorbers—Non-shatterable windshield—Easier riding, steering and control—a superb car with every appeal to pride—there are fourteen body types and two chassis lengths to choose from.

92 DEVELOPED HORSEPOWER — ABOVE 80 MILES AN HOUR

From every view.... a DREW *Reflects a Trim Smartness*

Every foot, whatever size it takes, looks smaller and oh, so *fashionable* in a Drew Arch Rest Shoe . . . for Drew Arch Rest Shoes flatter every foot and keep it small and graceful. The trim, narrow heel will not slip. The famous feature, the Drew Arch Rest Construction, will hold your arch in place, balance the weight evenly, protect the foot from spreading and fatigue. A Drew Arch Rest Shoe is a guarantee against such style disasters! Most styles $8.50, $10 and $12.50. Ask your dealer . . . and write for the Drew Folio of Fashion Footwear. The Irving Drew Co., Portsmouth, Ohio.

The Threla



The Floris

DREW ARCH REST Shoes for Women

"keep the foot small"

THE IRVING DREW COMPANY, PORTSMOUTH, OHIO

PALM BEACH

(Continued from page 96)

What a setting for a love-scene this is, tropical love in a tropical climate! But, alas, that couple sitting under the orange-blossom is having a fight to the death. The lady shrugs her shoulders, pouts, puts on her cloak, and stamps off in a huff.

The display of fabulous vulgarity in this operetta town is simply stupendous; each party costs more than the last; each new house erected is more opulent. Each bastard palace belongs to some oil king and queen or tin-plate royalty; that edifice with that whimsical tower over there is bought out of security bonds or some successful commodity. There is a palace, the architecture of which has been described as being a mixture of early Hollywood and late Jewish, which is the scene of first one unsuccessful, but elaborate party and then another, given in honour of some second-rate celebrity or some obscure royalty. Complete strangers are entertained by the hundreds, the guests are sneeringly treacherous, and the display of snobbery in this town is unique.

PALM BEACH IN FOUR PARTS

There are a thousand petty little cliques, each interested in and venomous about the others, but all these people can be classified into four sets. First, there are those who go in wholeheartedly for all that is offered them in the way of entertainments that have to be paid for—tea-dances and dinner-dances at the Everglades, supper dances at the Colony Club, bathing at the Breakers Beach, lunch at the Patio Lamaze, gambling at Bradleys—, and all those present are listed at great length in the absurd local papers next morning.

There is another set that is as hard put to it at more or less the same things, but their parties take place in private houses or private patios. (The Dillman's Sert room of gold and black panels with painted crimson curtains is most successfully, grandly romantic.) These people go to the parties at which Hungarian musicians in gaudily unmilitary military costumes are dragged in to make passionate music. There is a glut of musicales (can anything be duller than a musicale?), Frances Alda sings under an artificial moon in a damp patio against the screechings of crickets and clatterings of waiters, and, later, commotion is caused by her losing a black pearl (why is it that divas always lose things?). A few of these same people are to be seen at the rather deserted Bath and Tennis Club, which is so select and exclusive that people with long noses have to pay many thousands of dollars for their cards of admittance. There is an amusing cafeteria lunch, and it is fun to gather together one's own choice and colour scheme of food-stuffs on one's own silver tray. In this group, number two, belong Mrs. Byron Foy, who, though married, seems to be known as the Chrysler girl, and Mr. Grover Whalen, incessantly self-conscious. Mrs. Foy looks like both Pavlova and Mrs. Robert McAdoo.

There is a local wedding at the "Mor Schiffs' house. There is tremendous e citement about a robbery, fantastica exaggerated reports spreading like wil fire. Palm Beach's jewels are dispatche post-haste back to New York. The is the grand and annual gala pe formance in aid of the local dement children, with a list of enthusiast performers as long as the anecdotes the original sugar-daddy.

The third group have large, co fortable houses, conservatively u ostentatious, filled with quiet a well-behaved guests. They dine among themselves and afterwards sit quie at the bridge table or in their prohib tive boxes at the nearest picture pala where they watch Greta Garbo bei gnawed by a new lover. In the da time, these charming people swim a fish and play tennis and go to th glorious Gulf Stream Club, designed the joyous Mr. Addison Mizner, th explore the Palm Beach jungle in canoe, and lead the simple life, a loll, and do nothing but gossip a smoke cigarettes, and are envied all the other sets except the four Mrs. Harrison Williams, a prematur ly grey cherub, is the lovely Qu of this group. The fourth gro consists of a little bunch of l than a dozen perfect people, c tring around the jocund Mr. Addis Mizner, the wise, witty, and k Anita Loos, and the schoolboy-spiri John Emerson. Miss Marjorie O richs, with waxen skin and eyebro like butterflies' antennæ, is alwa with them, as is Mrs. Herbert West so astonishingly bright with a cris potent personality. They are to seen browning themselves on the san at the Sea Spray beach in the morni and at sunset drinking cocktails in t grandiose Mizner apartment (design by the jovial Mr. Addison Mizner They do not keep away from parti from sheer perversity and exclusi ness; they just don't go unless th think they'll enjoy it (though o casionally they go to laugh). There w once a "Spanish" party.

A MUSICAL-COMEDY SETTING

White cardboard boxes the size coffins contain crimson roses wrapp in waxed paper; the gardener, bu mahogany-brown, totters by with e more pots of yellow calla-lilies; t birds flute incessantly; the sun po down relentlessly; a spider like emaciated crab runs up a bleach pillar. It is an ideal honeymoon bu ground, an ideal musical-comedy s ting, but, after a time, the artificia becomes monotonous and the bi seems forever to be playing exac the same tunes, and it is possible a tropical climate for rain to fall, that dinner-tables and bird-cages hu to be hurried indoors with mu clattering, swearing, and stumblin Waiters are a very temperamental ra and surpass themselves on these o casions with stampings, screechings yellings, murderous threats, gesticula tions, and invocations.

Apropos of the Wanderlust spring season, Vogue is including a comprehensive "Guide to Chic for the Traveller" in its next issue, the April 27, 1929 number, which reaches the first stage of its journey on the news-stands on April 25. This has an especial appeal to the Smart Woman who departs her native heath with the advent of the first robin

Dorothy Gray

Ageing lines weave a story of neglect

THE beauty of an unlined face need never fade. Of course if you permit it, time will trace cruel lines at the corners of your eyes and mouth. But you can prevent those ageing marks, with nothing more than a little daily care of your skin.

For years Dorothy Gray studied women's faces. She learned that wrinkles at eyes and mouth are one of the first signs of age; she learned what causes these tragic lines, and she evolved treatments and preparations that prevent and correct them.

You can readily follow these simple scientific treatments in your own home. The same exquisite Dorothy Gray preparations which have proved so successful in the Dorothy Gray salons may be had at leading shops everywhere, and the Dorothy Gray method is fully explained in the booklet which this coupon brings you.

© D. G. 1929

DOROTHY GRAY

683 FIFTH AVENUE, NEW YORK

Salons in

CHICAGO LOS ANGELES SAN FRANCISCO WASHINGTON ATLANTIC CITY

DOROTHY GRAY V-4-13-29

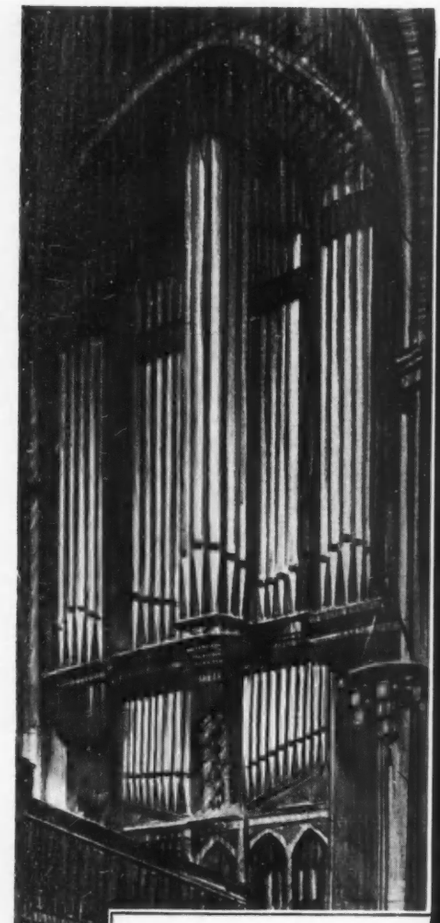
Six Eighty Three Fifth Avenue, New York

Please send me the new Dorothy Gray booklet, "Your Dowry of Beauty." I am particularly interested in: ☐ The Treatment for Lines and Wrinkles ☐ The Treatment for Double Chin ☐ The Treatment for Relaxed Muscles and Crêpy Throat.

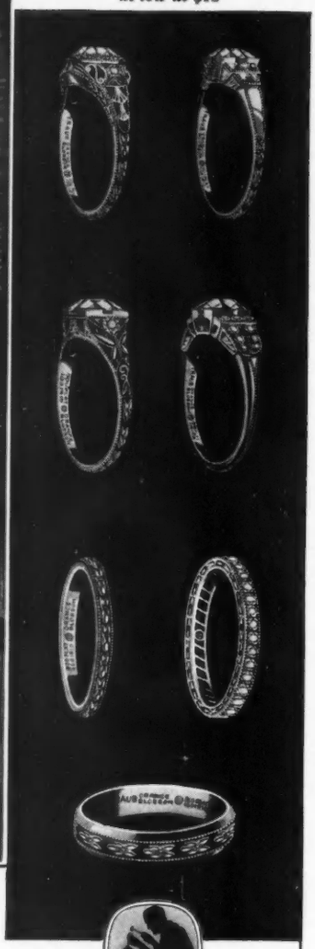
Name.....

Address.....

City.....



More than 400 styles; iridio-platinum or gold, jeweled and unjeweled. Priced as low as $12



Rings Styled by TRAUB

Distinction costs no more than *Commonness*

An added source of gratification for those who wear Traub engagement and wedding rings is the knowledge that they have paid no premium for distinctiveness of Traub design . . . genuine Orange Blossom, skillfully chased by hand in precious metals of superior wearing quality. But . . . because Orange Blossom has been so widely and cheaply imitated . . . it is a wise precaution to make this purchase only from a jeweler of unquestioned reputation . . . and to ask for Traub rings by name.

Our delightful booklet, "Wedding Ring Sentiment", free on request

TRAUB MANUFACTURING COMPANY
DETROIT, MICHIGAN
New York, 576 Fifth Ave. Walkerville, Ontario

(178) © T. M. Co., 1929

TRAUB

The Only Genuine Orange Blossom

TRADE ORANGE BLOSSOM MARK

Fit setting for correct and charming wedding ceremonies is the beauty of the Congregational Church, Montclair, New Jersey

This hand-knitted jacket of yellow silk-and-wool is worn over a white lisle sweater and skirt; from Bergdorf Goodman

MOLYNEUX

Wash silk narrowly striped in red and black is used for this two-piece sleeveless dress and jacket; from Bonwit Teller

WHITE SERVES AT TENNIS

(Continued from page 115)

Tennis dresses should, of course, be classically simple in design.

The question of circular or pleated skirts is entirely a matter of personal preference.

The low-backed tennis dress is particularly good for the woman who plays a great deal of tennis, as it enables her to keep her sunburn even. If her tennis dresses, bathing-suits, and evening dresses are all cut with the same décolletage, there is no edge of white bordering her neck-line.

The extreme fashion of playing in shorts and bathing-suits is, naturally, restricted to private courts, where the convenience of a near-by pool or a private beach is the reason for this custom.

After playing, the classic plain cream-white tweed coats are worn by many sportswomen.

Short jackets, both the single- and double-breasted styles, in dark blue or white are also very good to wear off the courts.

Woollen socks are a definitely accepted fashion.

All-white shoes as light in weight as possible with crêpe rubber soles are generally preferred.

Little piqué hats, like children's, were worn by several tennis players at Palm Beach.

A new and significant point is that Jean Patou, who is showing longer skirts this season, makes even tennis dresses an inch or so longer, according to the individual case.

Circular fulness is sometimes combined with groups of pleats to advantage. A line with a swing at the back is particularly good.

(Continued on page 166)

"To me women seem to be divided into those who have found good beauty service and those who haven't. There is as much difference between the service I get at the hands of Terminal artists and the average elsewhere as there is between diamonds and paste. When Terminal is through with me, I feel that I can face anything . . . and win." . . . . VIVIAN TOBIN

NOTE: In your very first visit you too will discover that amazing difference! Surroundings—and instruments of course—that are spotlessly clean. Attendants who seem endowed with magic art! Smoothly, skillfully their fingers work—and behold!—a facial that speeds away dull fatigue—La Nimret, the permanent wave that breathes youth and charm . . . And then—the glorious feeling that now you can face anything—and win!

TERMINAL BEAUTY SALONS
are located in these distinguished hotels where the new Waldorf Creams and Powders are exclusively available.

The Waldorf-Astoria, Hotel Roosevelt, Hotel Pennsylvania, New York City; Book-Cadillac Hotel, Detroit; The Palmer House, Chicago; New Bismarck Hotel, Chicago; Hotel Gibson, Cincinnati; Wm. Penn Hotel, Pittsburgh; Lord Baltimore Hotel, Baltimore; and in The Fisher Building, Detroit.

TERMINAL
Beauty Salons

The Fisher Building, Detroit

Right—A charming ensemble by Sacson, Inc., New York, made of The Pride of Flanders linen.

Left—Kiddies, too, may be chic in delightful coat and hat of The Pride of Flanders linen. By Stern & Herff, Inc., New York.

New
LINENS
Are Gay With Color

But none are more delightful than THE PRIDE OF FLANDERS. Their vivid colors flash a cheery greeting, their modernistic hand-printed designs cleverly interpret the spirit of youth. And coupled with their lovely patterns and superior quality is a fastness of color which makes The Pride of Flanders the ideal linen for Sportswear. Wherever Good linens are sold.

WEIL & DURRSÉ
354 Fourth Avenue · New York

The PRIDE of FLANDERS LINENS

This belted version of the classic long coat to wear after playing is of cream-white homespun; from Abercrombie and Fitch

WHITE SERVES AT TENNIS

(Continued from page 164)

As a development of the new silhouette, in which length is emphasized, Chanel is making her cardigans two inches longer.

A yellow fabric resembling hop-sacking in appearance is being used by Chantal for long coats to wear after playing.

Head-bands made of narrow crêpe de Chine scarfs are worn with individual chic by certain players.

Two-piece dresses are occasionally seen, although the one-piece tennis frock is considered more practical.

DESCRIPTIONS OF COSTUMES

SEVERAL distinctive types of tennis costumes are pictured on pages 114 and 115. On page 114, the player is wearing a circular white piqué skirt and a white polo shirt from Saks-Fifth Avenue. The girl at the left in the background on page 115 has on a sleeveless tennis dress of white toile de soie with a low-cut back that ensures an extra amount of sunburn; from Best. The figure in the middle wears a sleeveless dress of British wash silk with skilfully adjusted fulness and a trim half-belt; from Best. At the right is a long-sleeved Shetland pull-on sweater; from Saks-Fifth Avenue.

The next issue of Vogue is the New York Fashions number, containing several pages of photographs of models from the New York shops. And four pages of French costumes from the Openings. Also a portfolio of beautiful gardens. There is something, too, to be said about Modern Mothers in this issue, which appears on the newsstands on April 25

Tell me the age of your skin says Kathleen Mary Quinlan

AND I WILL tell you how to keep it lovely. For no matter how youthful your face may be—how flawless your complexion—your skin needs different care at forty than at twenty-five. In those in-between years, subtle changes take place—a difference in contour, in coloring, in texture . . . . . For the care of youthful, normal skin Kathleen Mary Quinlan has made a snowy, fluffy Cleansing Oil—a fragrant, tingling Skin Stimulant. Her light, non-fattening Camellia Cream is a delight to use, followed by her mild, refreshing Violet Astringent. For the older woman, Kathleen Mary Quinlan makes a special group of preparations—Double Strength Astringent, Persian Muscle Oil, Special Texture Cream—and many others equally effective.

Why not visit Kathleen Mary Quinlan at her New York Salon. Let her outline a course of treatments suited to your skin—your eyes. Or write a letter asking just which of her exquisite preparations you should use. Leading stores throughout the country carry Kathleen Mary Quinlan Preparations. Her little booklet, "Lest Beauty Pass You By" will tell you all about them.

Quinlan Cleansing Oil—A fluffy cream made of fine penetrating oils. Exquisitely refreshing. $1.00, $2.00, $3.50 a pot.

Quinlan Skin Stimulant—Briskly patted on, it gives a soft youthful freshness. $.75, $1.50, $2.75.

Quinlan Camellia Cream — A delicate, non-fattening cream. $1.00, $2.00, $3.50, $6.50 a pot.

Quinlan Violet Astringent — A mild delightful liquid that tones the skin. $1.00, $2.00, $3.75.

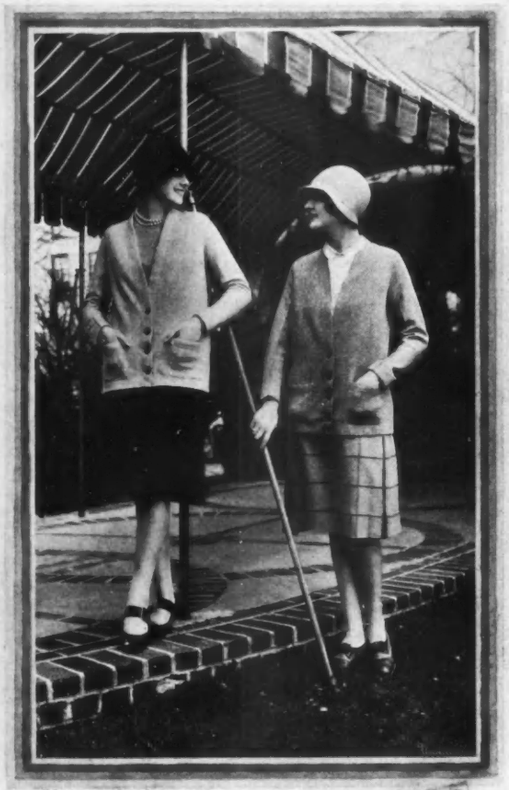
Quinlan Special Texture—A nutritious cream specially blended for dry, sensitive skin. $2.25 $4.50, $8.00 a pot.

Quinlan Skin Lotion—A liquid powder base in cream, pale flesh and sunburn shades. $1.50, $2.75 a bottle.

Quinlan Persian Muscle Oil—Wonderful for firming the contour. $5.00, $9.00 a bottle.

Kathleen Mary Quinlan

SALON: 665 FIFTH AVENUE NEW YORK



Photograph taken at The Westchester-Biltmore Country Club

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It's the new knit coat that combines style with comfort. Handiest coat in your wardrobe—useful day and night the year 'round.

Pack it in your bag—wear it under your Spring coat. Practically wrinkle-proof. You will like the tailored lines of the Flaire; and the colors are beautiful pastels, made of pure Virgin Wool; moderately priced. Sold by smart shops.

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Hudson, N.Y.

WHAT THEY READ

(Continued from page 152)

HISTORY" (*Alfred A. Knopf*), surely one of the most formidable books that ever threatened to lose a patriot a night's sleep. Ralph Barton's caricatures have already identified him as a dour and merciless and straight-faced satirist, preferring always the bawdy, and using Beerbohm's method of employing caricature as illustration for text. Now, his book qualifies him for the first bracket in the competition for the place of America's satirist. The place has been vacant a long time. A lot of good boys have applied for it, but it's still vacant. And this in a time that certainly offers, on any metropolitan street corner, more material for satire than all the preceding two thousand years of Christendom. And since America is more twentieth century than any other given spot on the known surface of the globe, America rates as the ideal observation point for our ambitious satirist. "GOD'S COUNTRY: A SHORT HISTORY" goes back to the beginning, to that Ysabel la Catolica of Spain who lived a life of such "sobriety and virtue" that her moral example led the courtiers to drink three times as much as before to drown their desire for her and doubled the size of Lisbon's disreputable quarter. But when, at thirty-five, being quite bored with her Ferdinand and not having found in the Church every consolation, she began sighing at night like a furnace, the courtiers determined to present, just to see what would happen, the finest masculine calves in that part of the world, which chanced to support the frame of one Cristobal Colon, comedian and cartographer, whose delicious fantasy it was that the world was round and that one could get to India by sailing away from it. ("This conception, being about 2100 years old in Ysabel's time, was beginning to reach the ears of the public.") Cristobal almost spoiled his case by talking, but his calves nevertheless panicked the house, and presently he was sailing westward with three ships. Not long afterwards, God, "already a very old man, and retired from public life in all the countries of Europe save England," suggested the idea of colonization of the new land to Henry VII., explaining that, up in Heaven, they had fallen into the habit of referring to the place as "God's Country." The name does not appeal to the King, and God considers that "Henricia" sounds as dreadful as possible, so the two hit on the most irrelevant name they can find: "America," meaning "the man who rules because he labours for the benefit of all." Thus, Mr. Barton spins out his history, a rosary of such events and motives and secret causes as were never before heard of in heaven above or on the earth beneath or in the waters under the earth. In the manner of gospel, the gorgeous fictions roll out, everything fits in with everything else, everything is explained, is as simple as possible, if only you know the *Open Sesame* that Mr. Barton is only too glad to supply you with. For so many years, the poor, benighted historians have sifted records, sweated through archives, rolled away their grain of sand here and their grain of sand there, and out of all these unrelated minutiæ managed by miracles of synthesis to patch up some kind of consecutive account with some similitude of truth. But now, with one glorious, well-muscled leap, Mr. Barton, flushed with victory and all teeth showing, stands ingenuously at the top of the pile. Or—to change the figure—the little birdie chose him from among all men to whom to tell the secret dope. If, as it is too much to hope, this book should have a wide sale, readers will be puzzled to know just how, with what degree of belief they are expected to read it. They will be tricked by certain general parallels with otherwhere accredited fact into attempting to sift gospel from Apocrypha, and the last state of those men will be worse than the first. It is, of course, true, as far as we know, that a man named Cristobal Colon was sent westward by the Queen of Spain, that a man named Sir Walter Ralegh (though one is accustomed to spelling it "Raleigh") sent expeditions to a land his Queen called "Virginia," that there was a President of the United States named Abraham, though we do not know him as Saint Abraham, and another named Theodore, though we do not know him as Theodore the Well-Beloved. And so on. The fact is that it is wiser to read "GOD'S COUNTRY: A SHORT HISTORY" either as amusing farce ("it's a perfect scream, not a word of truth in it") or as straight history, truer than anything peddled by the Departments of Education. The validity of Mr. Barton's bitter and hysterical scorn makes his iodine too strong to be used other than externally. It is too strong to be played with—it's all or nothing. It would take a very discreet and well-informed (better informed than Mr. Barton, which is saying a good deal) reader to sift from the book what he chose to accept and what to reject. The shrewdness of Mr. Barton's history is often gorgeous, he considerably overworks the *reductio ad absurdum*, but he gets his effect every time. Thus for religious disputes, "Some sects held that the sign of the cross had no effect whatever unless it were made with the thumb, others declared that to genuflect with the left knee was a hideous blasphemy; some held God to be single, others stoutly maintained that He was at least triple and a married man; certain bands could prove by Scripture that God wore a flowing, white beard, while it was sure death to pretend to others that He was anything but clean-shaven.... The fiercest discussion of all arose over the question as to whether consecrated bread and wine *really* or *virtually* turned into the body and blood of the Saviour." Many of his absurdities are, of course, good history, others he could doubtless prove by book, chapter, and verse. But, certainly, it is safe to say that Mr. Barton has chosen a historical method that imposes no restrictions, that permits him to play fast and loose with his facts, and that defends him from ever being cornered into an apology to God or man. Another example: "The Printing Press, which had been father to the awful monster of Religious Doubt, now gave birth to further and still more horrific issue. Its second son was the Newspaper, and the Newspaper's son was Public Opinion. The Public, of course, wholly innocent of Opinion, had existed, as a necessary evil, from the dawn of political society. Its duties had been to pay the expenses and fight the wars of its betters. What had gone under the name of Public Opinion was merely the opinions of the governing classes as dictated to it in the market-places by skilled orators. Without the vehicle of the newspaper, even these rudimentary and secondhand opinions seldom travelled further than the confines of the market-places, for the individual units of the Public found it impossible to remember the thrilling words of the orators even for the

(Continued on page 174)

Below is the famous Ingram Mannequin. Her image shows the six spots most difficult to care for, and the text tells you how best to do so!

"Only a HEALTHY SKIN can stay young"

Use This Mannequin as a Chart to Examine Your Own Skin

KEEP your skin healthy and it's certain to be lovely.

Guard especially the six spots starred on the Ingram Mannequin. They are the places where tiny lines form most easily, where imperfections are most quickly seen by every one you meet.

These six starred places can be such traitors. Regardless of birthdays, they speak of age. And how much they tell of the condition of your skin!

Ingram's Milkweed Cream, slightly therapeutic in its effect, takes care of your skin as no other cream, however expensive, can possibly do. It is a splendid cleanser, but its special virtue is that it brings, to all who use it, a smoothness of skin hitherto unknown. It is perfect against roughness, redness and blemishes. It smooths away the tiny wrinkles. It is indispensable to those women who value the smooth, clear texture of their skin.

1. The Forehead . . Lines and wrinkles are all too likely to form here prematurely unless the skin is kept soft and pliable—and this Ingram's does with marvelous effect.
2. The Eyes . . Puffiness and crows' feet are so very aging and unbecoming. To keep the skin smooth, turn to the soothing and softening services of Ingram's.
3. The Mouth . . To prevent drooping lines at corners of the lips, tone the skin and keep the muscles firm by using Ingram's. It is amazingly helpful for invigorating circulation.
4. The Throat . . Guard against a crepey throat if you value your youth. Ingram's, with its trace of medication prevents flabbiness and restores the skin to firmness.
5. The Neck . . Finely etched, circular lines are signs of accumulating birthdays. Be faithful to your use of Milkweed Cream. It wafts well-established lines to obscurity and guards against new ones.
6. The Shoulders . . Every woman who would proudly wear evening gowns or sleeveless dresses should cleanse her arms and shoulders and keep them blemish-free with Ingram's.

Buy a jar of Milkweed Cream today. Follow the simple directions which come with it. Use this cream faithfully for one month and notice how your skin improves in tone and texture.

Frances Ingram, Consultant on Care of the Skin, will gladly send you her new booklet on skin care. And if you have any special beauty problems, write to Miss Ingram for advice.

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Please send me your free booklet, "Only a Healthy Skin Can Stay Young" which tells in complete detail how to care for the skin and to guard the six vital spots of youth.

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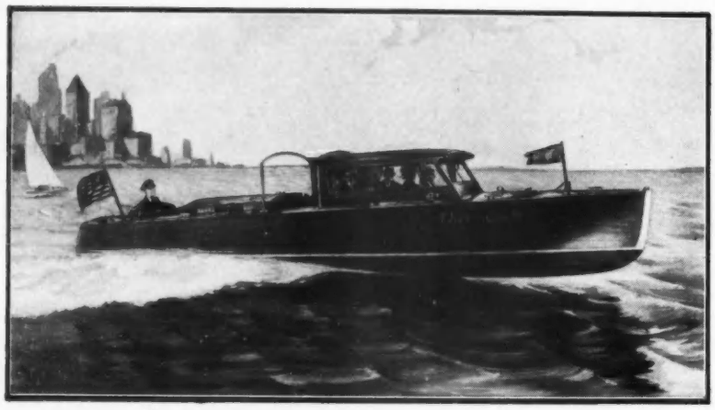
INGRAM'S Milkweed Cream



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GO at will, everywhere on water. Relaxed in deep, luxuriously upholstered cushions; back of a wheel that gives you complete, effortless control; flying along with the speed of the wind—that's Chris-Craft travel.

The feel of it will grip you beyond belief—you just don't realize how quickly you can step into a Chris-Craft and be whisked away on this magic carpet of the water. You arrive at your destination rested, yet invigorated, free from travel fatigue, full of the joy of living.

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22 to 38 feet 30 to 45 Miles an Hour
82 to 225 Horsepower 8 to 26 Passengers

$2235 to $15,000

SOCIETY

(Continued from page 70)

Weddings—Continued

BALTIMORE

Bartlett-McCormick.—On April 8, Mr. James Dixon Bartlett, son of Mr. and Mrs. J. Kemp Bartlett, and Miss Isabella Howard McCormick, daughter of the late Mr. and Mrs. Alexander Hugh McCormick, of Washington, D. C.

BOSTON

Pratt-Winsor.—On March 16, Mr. Frederic Wolsey Pratt, son of Mrs. Frederick Alcott Pratt, of Concord, Massachusetts, and Miss Theresa Winsor, daughter of Mr. and Mrs. Frederick Winsor.

CLEVELAND

Beckwith-Paine.—On February 14, in the Coral Gables Congregational Church, Coral Gables, Florida, Dr. J. Holden Beckwith and Mrs. Florence Whiting Paine, daughter of Mrs. Arthur Edmund Whiting.

DETROIT

Marsh-Meno.—On April 3, Mr. John Albert Marsh, son of Mr. and Mrs. Albert Leroy Marsh, of Huntington, West Virginia, and Miss Florence Edith Meno, daughter of Mr. and Mrs. Frederick John Meno.

LOS ANGELES

Heron-Waldron.—On April 6, in Saint Stephen's Church, Mr. David Donald Heron, son of Mrs. John Maxwell Heron, of San Francisco, California, and Miss Anne Waldron, daughter of Mr. and Mrs. Richard Waldron.

Weddings

Taylor-Ferguson.—On April 5, in the Church of Saint Martin's-in-the-Field, Chestnut Hill, Mr. Edward Winslow Taylor, junior, son of Dr. Edward Winslow Taylor, and Miss Lillian S. Ferguson, daughter of Mr. and Mrs. Lincoln Ferguson.

PITTSBURGH

Schwartz-McKay.—On March 7, in the Plaza Hotel, New York, Mr. A. Charles Schwartz, son of Mrs. Moses Schwartz, of New York, and Miss Virginia Craigie McKay, daughter of Mr. and Mrs. J. Albert McKay.

PROVIDENCE

Cross-Atwood.—On March 7, Mr. Harry Parsons Cross and Mrs. James A. Atwood, junior.

RICHMOND

Satterfield-Clack.—On March 2, in Saint James's Episcopal Church, Mr. Frederick Satterfield, son of Mr. and Mrs. Calvin Satterfield, and Miss Elizabeth Lewis Clack, daughter of Mrs. Erasmus Gill Hinton and the late Walter Lewis Clack.

SAINT LOUIS

Orr-Sloan.—On March 6, Mr. Isaac C. Orr and Miss Mary Carter Sloan, daughter of Mrs. James M. Sloan.

WASHINGTON, D. C.

Haynes-Gore.—On April 10, Mr. F. Eberhart Haynes, son of Mr. and Mrs. J. B. Haynes, of Cleburne, Texas, and Miss Frances Larner Gore, daughter of Mr. and Mrs. Albert J. Gore.

SPRING FOOT-NOTES

(Continued from page 89)

These are usually trimmed or combined with kid.

It is interesting to note the increasing use of black mat kid, both for tailored and semiformal slippers.

Some smart afternoon shoes show sharp colour contrasts, with dark backs and light vamps, or the opposite.

The black patent leather opera pump is necessary to the complete shoe wardrobe. It is particularly smart for early spring wear with prints.

Suède, although considered by many as primarily a winter shoe fabric, looks very smart in sunburn tones.

The brown-and-white or black-and-white shoe, in opera, one- and two-strap, or Oxford versions, is a classic in the sports and semisports shoe mode.

DESCRIPTIONS OF SHOES

On pages 87, 88, and 89 are shown a collection of shoes for walking, for afternoon wear, and for evening wear, which illustrate the main details of the spring and summer mode.

Evening slippers are pictured on page 87, and the one at the top is a cut-out white crêpe de Chine sandal with silver kid trimming; from Henning. Below it is a slipper of brocade patterned in gold, with gold and silver kid trimming and a rhinestone buckle; from Cammeyer. (A note, this season, is that gold and silver kid is used only as trimming or as a portion of the shoe, and not for the entire slipper.) Next comes an opera pump of white crêpe de Chine banded in gold and silver kid; from Miller. To the right of this is an evening sandal combining a crêpe de Chine vamp with a satin back and trimmed in gold and silver kid; from Saks-Fifth Avenue. The slipper at the right in the bottom row emphasizes the modernistic note and is of silver-shot faille with appliqué darts of gold and silver kid; from Delman. The slipper at the left of this is a more formal version of the opera pump in moire and crêpe de Chine piped in silver, with tiny rhinestone buttons fastening the little cross-straps; from Henning.

Walking shoes of various types are pictured on page 88, and the one at the top is a formal Oxford of brown lizard trimmed with chocolate-brown kid and tying with grosgrain ribbons; from Delman. Below it is a classic one-strap walking shoe of brown calf with a solid leather heel; from Miller. In the row of three below this, the one at the left is a brown suède Oxford with brown calf trimming and a solid leather heel; from Pedemode. In the middle is an opera pump of black lizard trimmed with black Russian calf; from Delman. The third is a black calf opera pump trimmed with perforations and with a solid leather heel; from Cousins. The shoe at the left in the next to the bottom row is a brown-and-white opera pump with a solid leather heel; from Henning. The one at the right is a one-strap black-and-white shoe with a solid leather heel; from Shoecraft. At the bottom is a one-strap shoe of sunburn suède, trimmed with kid; from Frank.

On page 89, afternoon shoes are pictured. A one-strap slipper with a beige water-snake vamp and a sunburn kid heel and back is shown at the top; from Cousins. Below this is another one-strap slipper of beige water-snake trimmed with beige kid; from Martin and Martin. Next comes a row of three, with a sun-tan kid slipper trimmed with chocolate-brown kid and lizard at the left; from Henning. In the middle is a navy-blue kid opera pump trimmed with water-snake; from Slater. A sandal in two tones of blue kid is the third in this row; from Delman. The shoe at the left in the next to the bottom row is a dark green kid sandal piped in patent leather; from Hanan. Next to it is a black-and-white water-snake opera pump with gun-metal kid trimming; from Saks-Fifth Avenue. The kid shoe at the bottom is in royal-bisque, a creamy-beige, trimmed with cocoa-coloured silk kid; from Delman.

Try this Facial—and these Preparations:

IF dry skin is cheating you of loveliness, if wrinkles or double chin are telling tales of the years, then try this new super-facial, a Contouration Treatment, at your regular beauty salon.

It is given with a unique little patented roller—the *Contourator,* a veritable wand of youth! [You see it pictured in the portrait above.] Wielded by the skilled fingers of the trained attendant in your favorite beauty shop, it restores to the complexion the smoothness of youth—and to the contour, youth's slenderness!

Contouration Treatments utilize the magic of electricity, too. Electrically warmed, the Contourator rolls rhythmically over the skin, impregnating it with a series of wholesome creams and oils that are true elixirs!

Urged by the warm Contourator, these corrective preparations seep thru the skin and into the very depths of the tissue. There, they give of their liquid life to the hungry cells and weary muscles —stimulating .... nourishing .... invigorating .... rejuvenating .... restoring lovely perfection to you!

Thru Contouration Facials, Youth need no longer recognize an age limit!

Try this super-facial: Your beauty specialist will gladly explain to you the various Contouration Treatments, created for the correction of dry, sensitive skin, for laugh-lines that are deepening, for chins that are thickening, drooping.

If your favorite shop has not yet made Contouration part of its service—we will be glad to introduce you to a shop where these modern, helpful treatments are given. Why not write and inquire?

Cleansing Cream $1.25
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Contouré Products are so easy to use and so pleasant. There's a *Cleansing Cream,* quick as the tick o' the clock in its action, with remarkable efficiency hidden in its delicate texture. There's a *Skin Food,* eagerly and easily assimilated by starved tissue and languid cells. There's a *Finishing Lotion,* delightful to use, with persuasive power over skins that just won't hold powder, and with a refining effect on enlarged pores.

Make a habit of setting aside five minutes at home, every day, with these professionally endorsed Preparations. In so little time, you can do so much for yourself!

Your Beautician will supply you with boudoir size jars of these approved creams, and will gladly tell you how to use them most effectively. Inquire when next you go for a shampoo or manicure, and let us mail you a generous sample tube of the Cleansing Cream, with a decidedly helpful little brochure, "Mr. Science Talks to Miss Youth." Contouré Laboratories, 6 West 48th Street, New York City.

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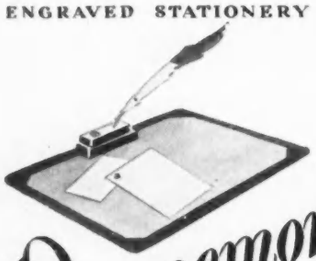

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Genuine Engraved Business Cards Open Closed Doors

THREE WEEKS IN MEXICO

(Continued from page 90)

looking up with puzzled little Indian faces, trying to win a smile from their suddenly solemn mothers. The shaft of light has left the peon and has struck his worn hat and the white lilies beside it.

There is a cemetery on the hill back of Guadalupe. It is a very steep hill ascended by a winding staircase. On every curve is a bench overlooking the parapet, and, on every bench, there seem to be a beggar, an aggressive vendor of cakes and nuts, a young Indian couple, several dogs, and a baby, so there is no rest until one reaches the top. There, one is greeted by a magnificent view of the volcanoes, —Popocatepetl and Ixtaccihuatl. But far more thrilling is the open-air photographer stationed next to the chapel. A family group is being taken. Mother in a blue rebozo is sitting holding the *niño;* father, magnificently erect, is wearing shoes; his sombrero is on straight, and his serape is slung over his shoulder. He looks superb, but miserable. Back of the group is a window. Beautiful red silk curtains with gaudy gold fringes are tacked to it. Through the window, one sees, painted in black and white, a country landscape tastefully decorated with one Dutch windmill, one rustic tea-house, and a Flemish sailboat. Another property is an airplane in which the more adventurous can be photographed. This is in honour of Colonel Lindbergh's recent visit.

Cuernavaca is a small town only three hours' drive from Mexico City. It is at a lower altitude and is filled with semitropical gardens and birds. Bougainvillea seems to overflow out of the courtyards of every house and over the roofs in purple and scarlet waves of blossom. There are birds singing in the trees, birds singing in the cathedral, and birds singing in cages at every window. Back of Cortez's palace, the snow-peaked volcanoes grow pink in the setting sun. Suddenly, from down the street, to the accompaniment of a military bugle, comes a soldier. He wears so much green tassel that he might be a general; he probably is a corporal. His uniform is very correct; on his head is a superbly white *topee*. Trotting next to him is an enormous pink pig on a leash. They both saunter unconcernedly, the former talking to his friends in the doorways, the latter grunting his appreciation of the evening air.

Xochimilco, meaning flower-bed, is the Sunday resort of the City of Mexico. It consists of about seven miles of canals and islands. The islands are gardens and supply the capital with its flowers and vegetables. Half an hour's motor drive brings us to the boat-landing, where four of us hire a gorgeous barge, and, accompanied by an enormous lunch basket and a bottle of white wine, we set sail down the canal poled by two boatmen in white, who can not conceal their amusement at our Spanish.

Flower-decorated barges carrying other parties are poled up and down beside us. On these, the picnickers sit at long tables under awnings eating rather dreadful-looking food and enjoying themselves hugely. A boat-load of musicians will follow them for a few cents, squeaking out the latest tunes with enough enthusiasm to make up for their lack of musical ability. Slipping gracefully in and out among the large boats are small dugouts paddled by Indian men and women. They are selling flowers, and every one is buying armfuls. Our barge has the name "Adiós" done in pansies and daisies on its stern, and the supports to our awning are twisted with lilies. A dugout glides alongside of us, its bow is completely hidden by a mass of red and purple poppies; the floor of the boat is covered with daisies and pinks. The pretty dark-eyed Indian girl who is paddling smiles at us and holds up an enormous bunch of white calla-lilies just picked from the edge of the canal.

There are many more places we visited in Mexico, churches in lovely settings with gorgeous gold-laden interiors: Tepozotlan near the City of Mexico, San Francisco Acantapec near Puebla, the famous pyramid of San Juan Teotihuacán, the snake pyramid at Tenayuca, and other historic and prehistoric monuments, museums, houses, and villages.

There are even more places I hope some day to see, but my arid desert and pillaging armies have vanished forever to be replaced by a kaleidoscope of colours, sounds, and faces, which bring to life all the beauty and charm of my three weeks in Mexico.

RULES FOR ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

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Linweave

WEDDING PAPERS

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WHAT THEY READ

(Continued from page 168)

length of time it took to return to their homes to talk them over with their wives and neighbours. . . But now a man might read, for example, that the governor of New York, Lord Cornbury, had rendered himself contemptible on Wednesday last by masquerading in women's clothes. With his finger on the place, he would then peep over his spectacles at his wife and venture the Opinion that Lord Cornbury was a contemptible fellow." And then the history of the famous slogan that so inflamed the senses of the colonists: "No taxation without representation!" "The slogan flew out of Boston on wings of flame. 'No taxation with representation!' cried the people of Connecticut, whose newspapers had not yet trained their reportorial staffs to the high degree of accuracy so familiar to us to-day. 'No taxation with presentation!' shouted the people of New York as with but a single voice. 'No taxidermy without presents!' cried the boiling New Jerseyites. 'No taximentation!' howled the frenzied Virginians, who felt that they were ready to die for the principles embodied in the battle-cry." Thus it is with everything. It stirs a little pity to see the pages of text-book history shrivel under these blasts. But what a dreadful thing it would be if a nation should actually come to believe such an account of its glorious past! The cash value of national pride is enormous, and "GOD'S COUNTRY: A SHORT HISTORY" depreciates it by ten. As England has its Guy Fawkes Day, so God's Country should shortly institute its Ralph Barton Day and burn its betrayer in effigy.

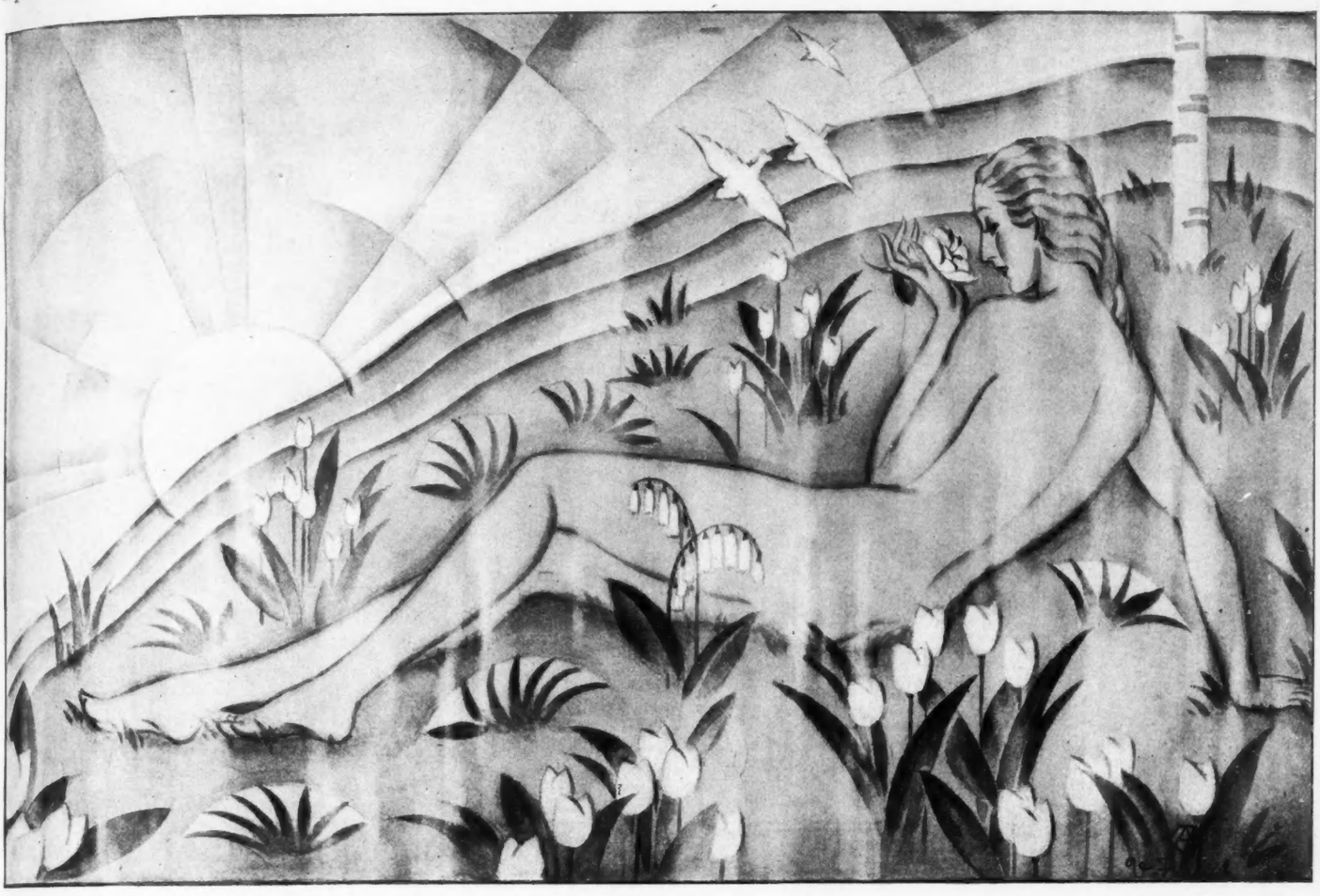
TRAVEL WITH A DIFFERENCE

"THE GREAT HORN SPOON," by Eugene Wright, is a book of which a review copy did not reach us and for which (a first edition, if possible: we are petty that way) this review is an advertisement directed at the publisher, whoever he may be. The name of the publisher, in this instance, is not important; the book is already a best seller and can be obtained at any book-store, good, bad, or indifferent. Hence, also this review, based on a borrowed copy, is unimportant. Nothing, then, is important except "THE GREAT HORN SPOON." In the narrow sense, this comes under the head of "travel books," but it has hardly any connection with the familiar event that usually goes by that name. It is true that Mr. Wright made a journey, working in the crew on a tramp steamer bound westward across the Atlantic, that he tells of being the first (or is it the second?) white man to see and to be seen by a tribe of head-hunters in Borneo, that he came down with fever, saw Bali, India, and Persia, and sweated his way through a gauntlet of trials and adventures that came from his perseverance in going always the most difficult and hazardous way. Yet, Mr. Wright does not indulge in the chest-pounding of an orang-outang or the ingenuous self-satisfaction of a Halliburton. He is more impressed by the things he saw and the things that happened to him than he is by himself. For this marvel alone, one may thank Heaven and good taste in a world more accustomed to the odysseys of the Halliburtons. (And why, parenthetically, does one always refer to that remarkable young man as "the Halliburtons" as though he were some dreadful *genus* of tree-toad? Halliburton is not a *genus*. He is unique, he is a phenomenon.) But now comes the earth-shaking surprise. The author of "THE GREAT HORN SPOON" can write. Not only can he write, but he writes sensitive and often beautiful prose. He writes English as though it were his business to write English, as though he knew what belonged where. He knows the word for that shade of green and for that particular expression on the face of a pond. Not only has he been places, but he has really seen what passed in front of his eyes, and he is able to make you see it, too. What more can any one want? There is indeed no good reason why travel books should be bad. A man has spent six months or a year or ten years submitting himself first-hand to various experiences and places. At the end of that time, some part of all that should have soaked into him. He comes back with something really interesting to say, and at least a small part of it should be able to sneak onto the page. It should be easy, if the man can only cut out the guff. But they almost never do. The gala exception in Mr. Wright's "THE GREAT HORN SPOON," an experience in a thousand, worth running all the way to the nearest book-store for. If you're tired, bicycle.

SOPHISTICATED

IT is impossible to imagine a purer wit than that which is to be found in "SIX MORAL TALES FROM JULES LAFORGUE," translated with an introduction by Frances Newman (*Horace Liveright*). Of this hand and these stories, one must feel that one has never seen such before and will never again. There are very few things that the presumptuous reader does not believe, in the recognitions of reading, that he could have written himself, but there can be no reader so presumptuous as to imagine that he could have written these stories. How could such a man have lived! How could he have contrived such words! How, indeed, could he have thought through to such difficult truths! And this is the strange thing: that, as one begins to read, one is likely to be led into thinking that this is merely "sophisticated" writing, it has so much in common with the stressed knowingness of the worse writers in smart magazines. Every one knows the kind of thing, the colour-words lugged in, the combinations of words that really make no sense, but have only a certain colour-value, like imitation watered silk, the allusions to such a thing or such a place that, being fashionable or not very well known, make an impression greater than their actual weight. But, in these stories, the point comes when something goes a little wrong—that is not quite the right word, what's the matter? The synthetic illusion is broken. And then, little by little, one gets what it is all about. One can forgive Frances Newman for having written such books that she has had the taste to convey Laforgue into the English language. We believe this to be very great writing almost by definition: the flamboyant surfaces, the hard-boiled core. Five of his stories concern Lohengrin, Pan and Syrinx, Hamlet, Salome, Perseus and Andromeda. You will say that you have heard all this before from the Erskines and the others, and it is true that Laforgue enjoys putting beautifully middle-class and articulate people into heroic situations, but he employs a great deal more than that. The sixth story, "The Miracle of the Roses," first appeared in Miss Newman's volume, "The Short Story's

(Continued on page 178)



LIKE A SOFT SHOWER OF MIST

to tone and stimulate your fragile skin

FAMOUS beauties of every age have known the magic of mist upon their face. They have risen with the Sun, walked barefooted in the gentle rain-fall—welcomed the fog and the dew for the loveliness it brought them.

Morning Dew has the same effect. You close your eyes and turn on this Beauty Spray. You feel the slapping of rain against your eyes, your cheek, your chin. You feel the answering tingle of your skin—causing tense nerves to relax, urging the blood to hurry, bringing soft color to your cheeks—a sheerness of texture—the firmness of youth.

Morning Dew is so simple to use. Begin at the outer edges of the contour and work up to the eyes. Ten minutes night and morning is usually enough. Use cool water to begin with—then cooler—then finally cold.

"For the woman who cares for a healthy, lovely face and neck, there is nothing now in existence which is as beneficial as the daily use of Margot Landberg's 'Morning Dew.' The intermittent action of this Beauty Spray produces the effect of the softest and most scientific massage I have experienced in more than forty years of practice."

DOCTEUR POLACEK,
Institut de Beaute de Paris.

Morning Dew is especially beneficial for the eyes—it relaxes tired muscles—coaxes away dark circles. Its gentle stimulation brings new beauty—shining lustre.

Try Morning Dew every night and morning for a week. You'll feel the difference. Your mirror will reveal it. You'll be delighted with results.

Ask at your favorite store for Margot Landberg's "Morning Dew." And be sure to get a copy of her interesting booklet.

Margot Landberg

1 East 53rd Street New York City

Food for the Sun-starved

HOW grateful the sun is beginning to be upon the cheek! One side warm and comfortable, fairly soaking up the light. The other cool, swept with April winds. All too soon the clouds gather, all too quickly the sun sets. What a pity the summer isn't here!

But in thousands of homes tonight the summer sun will be a welcome visitor long after the capricious April sun has gone to rest. Countless men, women and children will bathe their whole bodies in summer sunshine just at bedtime. They will sleep sounder, wake with greater enthusiasm, go through the day with less fatigue and more joy. Such are the gifts of the summer sun—and the summer sun can be made to shine at the turn of the switch on the Eveready Sunshine Lamp!

Think of calling the July sun to pour its radiance over your children at bedtime! Remember how they played upon the beach last summer, so happy and so content because the sun was working its magic on skin and nerves, muscle and bone? Now summer can come and summer can go, but the sunshine that makes summer so vital to our well-being is recreated in an instant.

So close, so practically perfect is this duplication of sunshine that the light will do for you everything sunshine does. It will tan if you expose yourself long enough. Its warmth is grateful and resting.

Do not use this light to treat actual disease, for it is a powerful agent, just as powerful as the sun itself, and doctors know that sunshine sometimes harms the sick as much as it helps the well. If you are sick, get medical advice.

For full information as to the advantages and uses of the Eveready Sunshine Lamp, write for booklet, "Making the Summer Sun Stand Still."

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EVEREADY Sunshine Lamp

Eveready Sunshine Lamp

ASK YOUR PHYSICIAN

EVEREADY Sunshine Carbons

Only a healthy skin can look young

from
DAGGETT & RAMSDELL

EVERYTHING vibrates youth these days. Everybody desires to remain attractively young. And in the present scheme of things, nothing is more important than the complexion. If you would retain a youthful skin, keep it clear and sparkling with health.

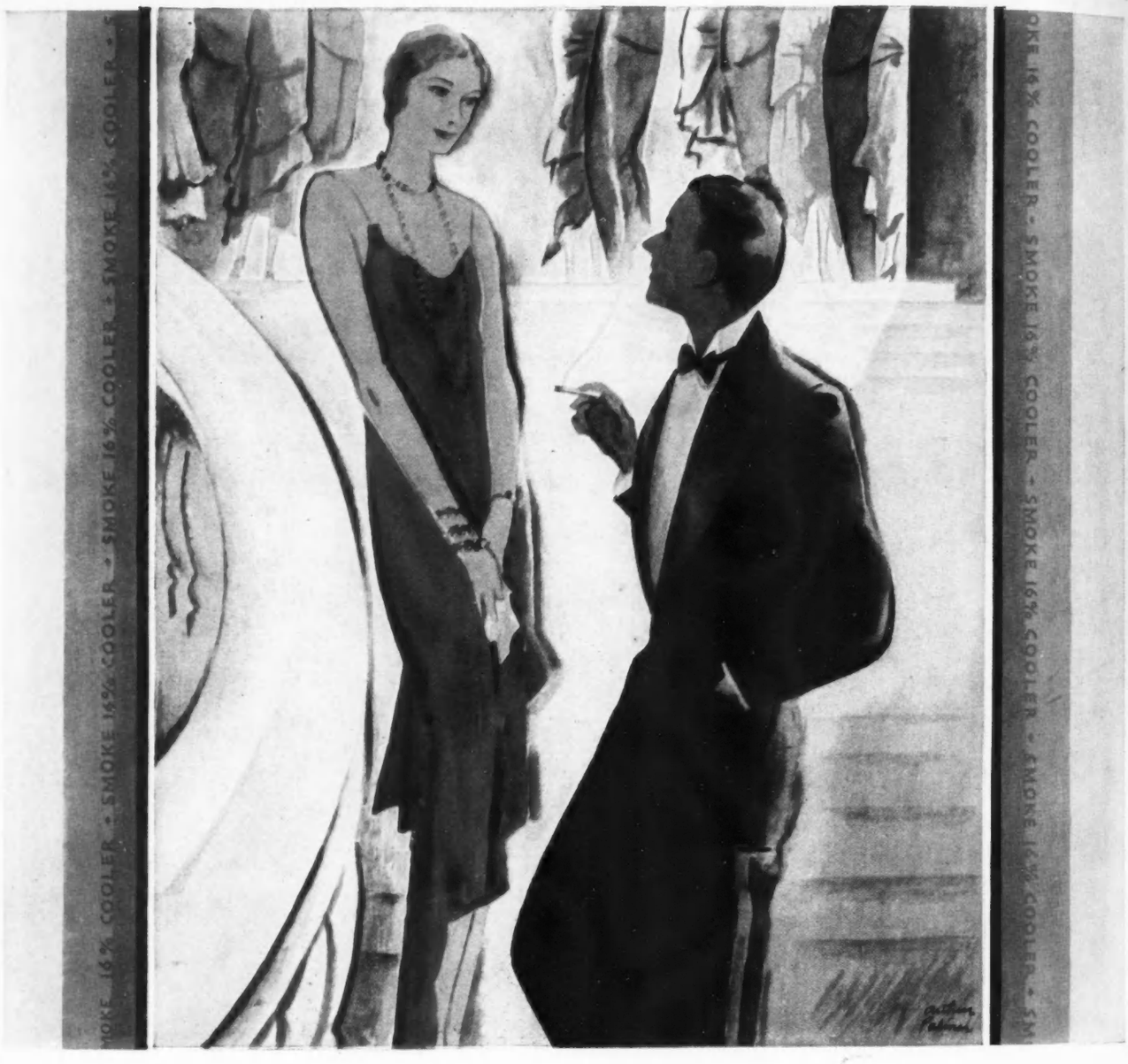
DAGGETT & RAMSDELL'S PERFECT COLD CREAM provides the way. It is a simple *natural* aid to beauty. This cream does more than just cleanse. It soothes and softens the skin. Heals roughness and chapping. Ideal for moulding and massage. Used regularly it helps keep the facial muscles youthfully firm and flexible. Every night massage the face and neck gently for a few minutes with Perfect Cold Cream. The regular use of this famous cream will keep the skin healthy, and give it the attractiveness and charm of youth. In tubes and jars, prices 10c to $1.50.

PERFECT CLEANSING CREAM is unexcelled for *quick* cleansing. This new peach-colored cream does not have to be "worked" into the skin. It is so soft and light that it fairly melts into the pores of its own accord with the least possible effort on your part. Use it daily, and between engagements, whenever you want to give yourself a *quick* and thorough cleansing. In attractive jars 75c.

VIVATONE, THE PERFECT SKIN TONIC, you will find both stimulating and refreshing. Use it after the cleansing and massage to remove any surplus cream still lingering in the pores. Closes and refines the pores. Keeps the texture and tone of the skin normal. In bottles, 75c.

PERFECT VANISHING CREAM is an ideal foundation for powder and rouge. Fine, dry skins especially need it. It is quickly and entirely absorbed. Work it in gently and dust the face lightly with powder. In tubes 10c and 25c. Jars at 35c and 60c.

PERFECT COLD CREAM ✦ PERFECT VANISHING CREAM ✦ HA-KOL (*Headache Cologne*)



STILL STEPPING . . . STILL SMOKING . . . STILL COOL

Three o'clock in the morning . . . hours of dances and cigarettes . . . cigarettes and dances. Bless the hostess for providing Spuds! Because Spud is the perfect inter-dance cigarette . . . a crisp, cool-mouthed smoke for those moments of cherished confidence, those snatches of necessary on-the-wing banter. Smoke Spuds through the season's festive evenings. Keep a comfortably nimble tongue with which to pay your parting respects . . . not a woolen something-or-other which mumbles. Smoke Spud, the new freedom in unlimited old-fashioned tobacco enjoyment. At better stands, 20 for 20c. The Axton-Fisher Tobacco Co., Inc., Louisville, Ky.

MENTHOL-COOLED **SPUD** CIGARETTES

"She's such a lady—
you know it
the instant you see her bedroom!"

It's easy to make your **BEDROOM** *a real expression of* **YOURSELF**
with

Lady PEPPERELL COLORED
SHEETS *and* **PILLOW CASES**

THE minute you see certain bedrooms you know they could belong to no one but their very-owners—for they're such true expressions of a real personality. Every woman deserves—and can have—such a bedroom at a small cost—if she will simply key the room in the color most becoming to her. It's the same principle she follows in selecting her clothes.

How to do it? Start with the bed. For the bed is the most important thing in the room. Choose Lady Pepperell Colored Sheets in the color *most becoming to you.* Let that color strike the keynote of the whole room. Repeat it in accessories, draperies, or coverings. That's all—and the effect is enchantingly personal.

Lady Pepperell Colored Sheets come in seven lovely tints. Pink, three shades of it, because the pink family is so popular: Shell pink, deep luscious rose, and peach (which is becoming to almost everybody).

Then there's blue, serene and drowsy; orchid, a cool, sophisticated tint; Nile green, the color of tender leaves; maize—a glorious sunny shade of yellow; and finally, white—for white is a real decorative "color" for a person of olive skin.

Lady Pepperell colors wash beautifully. They are scientifically "fixed" into the fabric in Lady Pepperell's own laboratories. Each sheet is laundered three times before it comes to you—to test its color surely.

Lady Pepperell Colored Sheets are sturdy. They wear and wear. They have *400 extra threads* (in each sheet of average length), 400 threads more than other sheets of comparable price. This of course is a warrant of longer life.

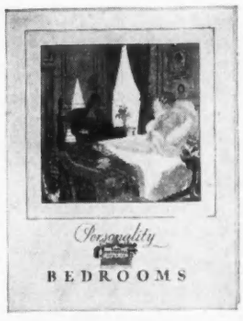
Ask to see Lady Pepperell Colored Sheets the very next time you are shopping. Good stores everywhere have them.

For the WOMAN *with white hair and blue eyes*

Lady Pepperell Orchid Sheets! They'll set off her delicate, distinguished coloring—give her an exquisitely fragile air that's utterly flattering. (Shell pink, green and peach are other tints almost equally becoming to this lovely type.)

Send for this new booklet—

In it you'll find no less than thirty fascinating bedroom-color-schemes, worked out in detail. It shows you how to combine colors, what colors are becoming to each type—offers just dozens of practical hints you can use. Its price is only 10c (20c in Canada). Send for it today.



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Please send me the new booklet: "Personality Bedrooms." I am enclosing one dime—ten cents' worth of stamps (Canada: twenty cents).

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Roof Garden

HATTIE CARNEGIE, Inc.
42-46 East 49th Street
New York

WHAT THEY READ

(Continued from page 174)

Mutations" *(Viking Press)*. In the introduction to the present volume, Miss Newman manages to write extravagantly even about Laforgue, but one may quote one summary paragraph that, though it exhibits Miss Newman's unwillingness ever to part with a word, also says a number of things quickly: "I think his difficult taste must have realized that his Pan is the most charming story any man has written about the Pastoral Age, that his Perseus is the most charming story any man has ever written about the Heroic Age, that his Miracle of the Roses is the most charming story any man has ever written about elegant invalids, and that his Lohengrin is the most charming story even a Frenchman has ever written about a bridal night." All of this is true, though the "charmings" surround irony with irony. In every one of these stories, there is more than one loud, silent laugh, and the scorn and the ridicule are terrific. Invalid ladies and beautiful clever young ladies and young fops and immaculate young men and ethereal young ladies and homicidal maniacs with good hearts should avoid these pages like the plague. In fact, almost everybody excepting only dragons should avoid these pages like the plague.

MURDER AT ITS BEST

S. S. VAN DINE, the Incomparable, who is by now at one with Lindbergh and the Prince of Wales in being able to get anything he wants in this world, has deigned to give his suppliant public another murder mystery, "THE BISHOP MURDER CASE" (*Charles Scribner's Sons*). Let justice be done: "THE BISHOP MURDER CASE" does not compare in any way with the late-lamented "Greene Murder Case" (oh! would that we had still to read it!), but it is far and away above the rest of current mystery stories. Mr. Van Dine sticks to his guns. In spite of abuse, he has loaded this one with as much interlarded erudition as any of the others. Archery, archæology, astronomy, go on through the encyclopædia, but linger long in the higher mathematics, for this set of murders comes off in a hive of fancy mathematicians. Mr. Van Dine seems to have grown self-conscious about both his faults and his virtues. The scholarship is strutted almost vindictively: take this, you ——! and this! And the scientific pattern of his murders is carried even a little further. Even parallel lines are made to meet in space, and the groundwork of the murders is a series of Mother Goose songs: "Who killed Cock Robin?" "There was a little man, And he had a little gun," and so forth. But the fact remains that we found a great portion of the book slightly dull. It took us an unconscionably long while to get alarmed and horrified, and this, in spite of the marvellous opportunities for the macabre in his primary idea of the Mother Goose songs. And we must admit that we picked our man on page 66, went along slyly certain that we were the only one who had noticed, gathered what seemed to us a hundred almost invisible proofs of his guilt, and then found that we had the wrong man. Naturally, it was disheartening, and we are prone to quarrel with the inevitability of the solution. It really could just as well have been our man. Better, we think. This is unquestionably a flaw in the book. But, even after the final revelation, there are a few fillips remaining. Of course, this planting a murder orgy in a seminar of mathematicians and chess-players takes things to a level where anything could happen. Every one who took more than one degree at school is under suspicion, and we rather wish that it had turned out that the murders had been committed by some one who couldn't get through Junior High School. The horror technique of "The Greene Murder Case" is rarely brought in here. There is not by any means enough indication of the superdiabolic, the superclever, invisible midnight prowlings, physically impossible murders. Everything is too plausible by half. Of course, the earlier book had a neatly unified mise en scène, a single House of Terror in which all the victims obstinately and conveniently continued to reside. The scene in this one is pretty much all one, but even so we are not quite satisfied. We like room charts and more room charts. There is not enough murk over the landscape. However, we could quibble for a page and not deflect a single reader of "THE BISHOP MURDER CASE." The people are right some of the time, and they can not be fooled about a Van Dine book. One final complaint: the book is too well written. And then, as we think we said before, we guessed the wrong candidate.

HAITI

IT'S tiresome to be so continuously enthusiastic, but we seem to have liked some books lately. Quite some time overdue, we hobble through with our applause for W. B. Seabrook's "THE MAGIC ISLAND" (*Harcourt, Brace and Company*). As everybody knows, it is a sympathetic investigation into the Black Magic of Haiti and the bugaboos of Voodoo worship. Mr. Seabrook soon explains that Voodoo is the religion of a comparatively small fraction of the chiefly quite respectable and orthodox aristocracy, middle, and lower classes of negro Haiti. He also defines it as a real religion, practised with a conviction and vitality that exceed that of modern Christian churches. The first half of his book is a consecutive account of his arrival and adventures in Haiti and the long hazards of his initiation into Voodooism. The latter half takes up various phases of the religion and of his contacts with it. Considered solely for their effect on the reader, passages in "THE MAGIC ISLAND" are extraordinary beyond belief. "Toussel's Pale Bride," "The God Incarnate," "Goat-Cry Girl-Cry" are magnificently evoked descriptions of the not altogether explicable. He explains, and yet he can not altogether explain, the emotional sorceries of the Voodoo priests and priestesses. In the sense that the book is an attempt to destroy purely objective horizons, it is an even greater book than it sets out to be. It asserts, in effect, that you don't know everything yet. The unaccountable still happens. There are mysteries behind proved and measured appearances that the Northern world has not yet discovered. Seabrook is not, however, in the opinion of this reader, as ethical as he might be in his presentation of Haiti magic. His anxiety to meet everything half-way carries with it its handicaps; the gullible approach was probably the necessary one in the circumstances, but it leaves something to be desired. The subconscious layers of his intellectual honesty are not entirely above suspicion. He seems willing to beguile the reader into an ingenuousness that he is not ready himself to support absolutely on paper. Nevertheless, "THE MAGIC ISLAND" opens to our ostensibly hard-headed civilization an astonishing vista of the

(Continued on page 196)

Step by step ~ will the grey shadow overtake you?

Men, too, find Ogilvie Sisters' Hair Preparations wonderfully effective. Try their Special Remedy for Dandruff and Falling Hair. You will be amazed at the results.

How stealthily Age steals upon our unsuspecting heads...Time subtly robs the lustre from our hair...Worry slowly fades its lovely color...Neglect soon shows in lack of softness, brilliance, sheen....

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Frocks *Ensembles* *Sportswear*

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The perfume "FIBI" appearing in the above illustration is distributed solely by KONDAZIAN. Its sale is confined to one smart shop in each city. If not procurable in your city, please write us at the above New York address giving the name of the smartest women's ready-to-wear specialty shop in your city.

Exclusive sales-franchises—one in each city—now being granted.

PARIS FASHIONS

(Continued from page 79)

be safely judged by his or her bows. Molyneux and Chanel encrust and semiencrust theirs, both on coats and dresses. Almost every one uses them to close décolletages and to fasten coats. A Drecoll-Beer model is illustrated on page 78 to show this idea. Some are not true bows at all, but are just knots and ends. Jenny uses fur bows on coat collars. Flat bows at the back of the neck of dresses appear repeatedly, while soft bows are used everywhere at the wrists of both plain and printed dresses and of coats, as well. Many a scarf is tied in a huge soft bow under the chin. Schiaparelli and Louiseboulanger both have such bows. Sometimes bows are found singly, but many are absolute leitmotifs and gain their point by repetition. Now and then, they replace a flower, as when the white piqué underlining of a surplice closing is brought up by Premet to make a bow near the left shoulder.

There is good news about flowers, this year. There is one type of boutonnière that is on the wane. It is the one that had nothing to do with the dress, that it never adorned. The one that once was lying in boxes, with millions of other diamond-dew studded or gold-clipped edge monstrosities, and that were called forth to be pinned by uninspired hands on dresses with which they never could have any relation. Of course, flowers made of the same fabric as the dress on which they are worn are just as right as ever. What could be nicer than a printed flower that seems to grow out of the very garden of the print itself?

APROPOS OF LINGERIE

Lingerie touches are everywhere. In fact, there are a few too many. Many are rather too fussy, and they are certainly attached here, there, and everywhere with the most careless abandon, for collars, cuffs, guimpes, jabots, and tabs on sleeves. Not only are they so used, but they are very busy in themselves. What with scallops, bindings, pipings, fancy pleatings, lace, embroidery, and hemstitching—made of linen, organdie, piqué, silk, silk piqué, ottoman, real lace, and crêpe de Chine—, they are far from simple. Unless controlled, they are far on their way to become the whatnots of fashions, and that is a shame, because the idea is right enough in itself.

Sleeves have a mind of their own, this year. They have very evidently said, "You are going to miss us if we go." There are many day dresses that will certainly face the resort sun without them. They have also said, "We are going to get attention if we stay." Well, they have it.

At Chanel's, one lovely pair has retired up the arm to just below the elbow, and they are both an invitation and a promise as to long slip-on gloves. Talbot not only has the short sleeves, but she produces the gloves—very large, very long, very full of wrinkles, and hand-sewed, in a most beautiful quality of antelope, in many colours. Some sleeves even have flung themselves to the breeze in bell shape. They, of course, are of printed chiffon. You will find these at Lelong's. At Lanvin's, they are not only flared, but have deep cuffs both on coats and dresses, and there are some with a harlequin-diamond placed like a glorified patch on the elbow. Jenny puts a short ruffle at the elbow of both dress and coat sleeves. Chéruit scallops them. Everywhere many tie, others button, a few of them puff, and some sleeves, sensibly and modestly, are quite straight, usual, and ordinary. Chanel has certain scarfs that come down below the shoulders just enough to look like tiny short sleeves. These are almost evening dresses; while, for the evening, sleeves definitely go down the arm and have every intention of going just as they are next summer to the theatre, to dine, and to dance.

PRINTS AND PATTERNS

Buttons are less used than bows, though Lanvin uses them in a straight row down the back of some of her flaring, soft princesse dresses, but, in general, they are best when used strategically and not as decoration. Louiseboulanger has cut and painted glass buttons on her printed short jackets, worn over printed dresses.

France is not through with polka-dots—big, little or indifferent. They decorate every type of fabric, silk or woollen, thin or thick. They pop out for sports, and, in the afternoon, they are little or indifferent; in the evening, they are large. France considers polka-dots as a staple classic. Checks have replaced them with a vengeance as a novelty. Tiny and medium and out-and-out plaids. These silk plaids are straight and diagonal; some are fanciful; others are downright Scotch. Plaids are generally combined with a plain fabric. Many woollens, too, are checked or have a mixed weave, which is between a tiny check, a dot, and a speckle.

As far as prints go, despite their great variety, there are many lovely prints still on the shelves, which the smart women are going to call into being. Black backgrounds are everywhere, with small flower and abstract designs. The dark, but far from sombre quality of these prints, is very smart. There are many leaf patterns, from the tiniest to very tropical proportions. Some of these are, of course, closely spaced, others are overlapping, and others quite wide apart. The horizontal feeling even gets into prints, as you find patterns that have a striped effect through the colour being varied in bands.

Some of the houses, this year, are featuring certain prints again and again in different colours and in different fabrics. Lanvin does this, and, in every house, you are shown prints that are exclusive to the house, in certain colours at least. This is all part of the general movement to make copying more difficult.

Every fabric seems to appear in a printed and a plain version—crêpe de Chine, marocain and toile de soie, flamenga and foulard, shantung, tussurs and ottomans, moire and taffeta, satin and alpaca, étamine and marquisette, chiffon, and Rodier's woollen gauze and linen.

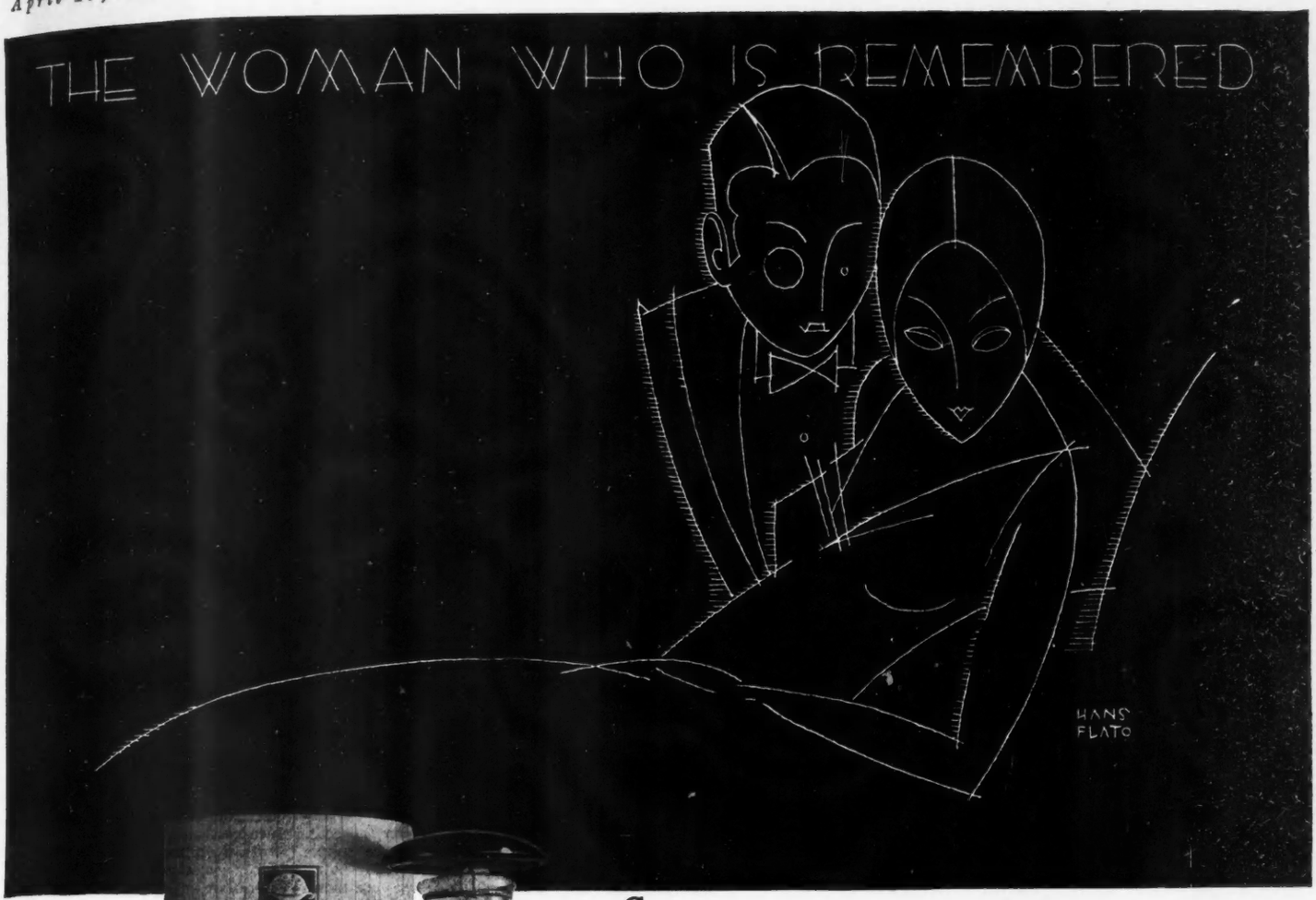
Capes are shown, long, short, and indifferent, but they have appeared before for daytime without ever having been accepted by smart women. Capes take a great deal of wearing, even at night, and, though the mode is feminine, smart women are not yet ready unnecessarily to be bothered by their clothes.

THE POWER OF THE CARDIGAN

The cardigan is so powerful that it has influenced even the day and afternoon coats. Many of them are long jackets. In fact, you find printed dresses with jackets, with and without pockets, which button snugly around

(Continued on page 182)

THE WOMAN WHO IS REMEMBERED



SHE may not belong to the intelligensia—nor even the Country Club. She may not have the finest town house, nor wear the latest of fashion's fads. Yet you meet her everywhere . . . Everyone knows her, likes her, speaks of her. She is the woman who is always remembered!

She who achieves this distinction is wise in her choice of perfume. For well she knows that Memory is woven about the elusive things of life . . . a strain of music—*an enticing perfume.* Doux Jasmin . . . fresh, enduring, ardent as young love, scintillant as the bursting blossoms of Spring. With it, one may weld the silver chain that binds the flying feet of memory. With it, one may find the fragrant way to say *"Remember Me!"*

CHEVALIER *de la* NUIT! The "Knight of the Night"—a strangely compelling scent, like the sensuous fragrance of the dark.

GARDENIA SAUVAGE *Captured*—the elusive essence of the *wild* gardenia! It breathes of a wilderness of sweetness—and it *lasts.*

DOUX JASMIN
PARFUM AND FACE POWDER

Face Powder in Ciro's Apritan shade lends the true Continental sun-bronzed hue. It's a powder that's exquisite in quality, for those who appreciate the finest.

CIRO

Ciro Products are distributed throughout the world—*only* in packages that are made and sealed *in France*—identical with the packages you would buy in Ciro's Paris Salon, at No. 20 Rue de la Paix (New York: 565 Fifth Ave.)

PREMIER

THE THREE Wood Clubs shown above ... a Uni-Set of Premiers . . . represent an achievement for which the firm behind them feels a sense of pride.

These clubs are the outcome of developments that have been accumulating for a *hundred years!* For the House of MACGREGOR has now turned the century mark of business activity . . . *a long time in America.*

The first sixty-eight years in this span of a century were devoted to the manufacture of various wood products . . . turning shoe lasts and other kindred articles . . . truly an unique preparation for the later creation of Golf Clubs.

Then, during the last thirty-two years, the test of previous preparation has come and *been proven* by the dominant popularity accorded to Golf Clubs that bear the stamp of MACGREGOR.

But MACGREGOR has carried the idea of matched clubs to the nth degree in the complete *harmonized* sets of today . . . in which the Woods are even built to balance with the Irons. There is a *mathematical relationship* between each club in the set from Driver to Niblick.

Write us for descriptive literature . . . but see your Professional or Dealer and *see these clubs in harmonized sets.*

THE CRAWFORD, McGREGOR & CANBY CO.

Established 1829 • • • Dayton, Ohio

MACGREGOR

COURSE-TESTED MACGREGOR DAYTON O. GOLF CLUBS

PARIS FASHIONS

(Continued from page 180)

the hips like the ones that Louiseboulanger makes with soft-tying bow scarfs. Sometimes, they are supple over the tight hips or, again, quite plainly mark the body from the high curves of the hips. Though the jackets are short, they, very frequently, have a much longer appearance through the fact that below them extends a wide, flat, tight band of the skirt. Then begins fulness or flare through gathers of which she is so fond, or flounces, or half-pressed box pleats. Chanel has a series of print dresses with jackets that are just glorified cardigans. Such ensembles are one of the very good things of this season. They are ideal hot weather outfits. The little cardigan coat obviates the necessity of wearing or carrying a fox scarf. Augustabernard has such an outfit in black crêpe birman with square and rectangular incrustations of white and pale blue on the bodice of the dress and at the identical place on the coat and also under the edge of the cardigan, so that no matter whether the cardigan covers the blouse or the edge of the cardigan is folded back, you always see the same beautiful arrangement of the square and the rectangle. Many of these coats are sleeveless, and, very frequently, when they are not sleeveless, the dress underneath is.

It is only a short step from such an ensemble to the dressmaker suit. These very frequently have a one-piece dress with a light or printed top and a skirt to match the coat, the light top extending below the belt and only slightly above the line covered by the coat. These blouse tops are of the supple type, full of cut, draped necks, bows, jabots, and blousing. There are many blouses, this season, some that tuck in, though most are long soft blouses with horizontal, loose, or tight drapery at the hips, slightly fitting the waist or accentuating the very tight hips by a slight blouse and, of course, with soft front and neck drapery and huge scarf bows under the chin. Plain crêpe de Chine or printed crêpe de Chine, printed crêpe satin and printed men's shirting, shantung, men's tie silk and brocaded crêpes, all are used for such blouses.

COATS AND SUITS

The coats that are worn over them are rarely belted. Most of them tie at the neck, the waist, or at the side waist. A great many, like cardigans, do not fasten at all. Some have a tight peplum under fitted hips. They, of course, fasten with belts or button. Others are bordered with ruffles, circular or pleated, generally placed horizontally, and, now and then, with the longer-in-the-back line. In both cases, the same ruffle is sometimes repeated at the bottom of the skirt, or the skirt itself is made of several similar ruffles. When the jacket is plain and worn with a printed skirt, it is lined—if lined at all—with the print. There are plain skirts, too, that have printed jackets, and these, when they are lined, are lined with the plain fabric, though the blouse is of the print.

The favoured materials for these suits are crêpe de Chine and taffeta—sometimes with a plaid skirt and a plain jacket. Another good pattern for taffeta is black-and-white indefinite patterns; and plain and printed marocain. Tussurs and shantungs are used, as well as certain brocaded crêpes de Chine, men's tie silk, supple failles, light ottomans and surah, silk serge and very fine light-weight woollens, such as the Rodier "voile rodelic," wool shantung, asperic, madiana with the tiniest of hair-line checks on stripes, and, now and then, the lightest weight tweeds or some of the lighter porous jerseys.

Not all the coats are short jackets. The three-quarters coat is very popular. It is not quite straight, it is worn wrapped, is loose in feeling, and frequently has cape backs or cape sides and cape sleeves. Some of these coats have absolute shoulder capes and cape sleeves, as at Molyneux'. Now and then there is a raglan or yoke cut above the shoulders; coats generally have attached scarf ends and are best when not fur trimmed, though, now and then, a band of fur at the bottom of the coat is very good. These bands of fur on coats—day and evening—are surely the best use of fur in what is a remarkably furless season, particularly as to collars. As far as the best coats are concerned, there are plenty that are fur trimmed and have huge collars, but they are very like autumn coats. Good coats are rare this season.

On the whole, there are fewer printed linings than before, even on contrasting light or dark coats worn with prints. Many wool coats are unlined and have stitched selvage edges. Now and then, a huge scarf square is used as a partial lining across the shoulders and down the back. Chanel uses printed linings more than any one else, and, as a very pleasant detail, when the bottom of the dress is a pleated flounce, she pleats the bottom band of the lining, as well. There are plain black coats that are seven-eighths and full length. White ermine is again used on such coats. Patou trims them with black monkey fur at the bottom. They sometimes have a back dip and a low flare, and, of course, are to accompany his longer formal afternoon dresses.

COLLARLESS COATS

Many coats have very plain necklines with no collars to speak of. If they fasten at all, they fasten at the neck with bows or at the waist with bows or knots, but a great many have neither collars nor revers and even no scarfs. Louiseboulanger omits the collar or encrusts it flat, leaving only the revers free. The edges of some of Chanel's coats have irregular edges through cut and stitching or because of a fine interlacing handwork made of flat bands of the wool. Coats are just as full of detail and cut as any other part of the mode. Horizontal cut, pointed handkerchief back yokes at the shoulders, sleeve cuts, cuffs and bows, circular cut giving a positive ripple or only a gradual flare to the bottom of the coat. They are made of crêpe de Chine, crêpe birman, crêpe marocain, alpaca, flamenga, silk serge, heavy georgette crêpe, the finer woollens—such as wool georgette crêpe—, thin velours léda, dull broadcloth, taffeta, and satin. Lanvin shows chiffon quilted over taffeta.

Chapter II.—The Active Mode

Vogue has been saying for a long time that sports outfits were a distinct and separate part of the mode. There are definite rules of practicality, suitability, freedom of movement, correctness of fabric, cut, and detail that are more evident than ever. This does not mean that sports dresses are becoming monotonous, but that fantasy has no place in the sports world any more than it has in correct riding-apparel or men's clothes.

The cardigan is, of course, omnipotent. The best cardigans are a little longer, and they may be simple or

(Continued on page 184)

Beauty. Women of taste have long since ceased to discuss the mechanical perfection of certain automobiles . . . they take that for granted. ¶ But what they do talk about is the car's Beauty. ¶ And so with Kolster Radio. Its mechanical perfection too is taken for granted . . . but the surpassing beauty of Kolster cabinets! *that* is the fascinating story one hears today in artistic homes everywhere.

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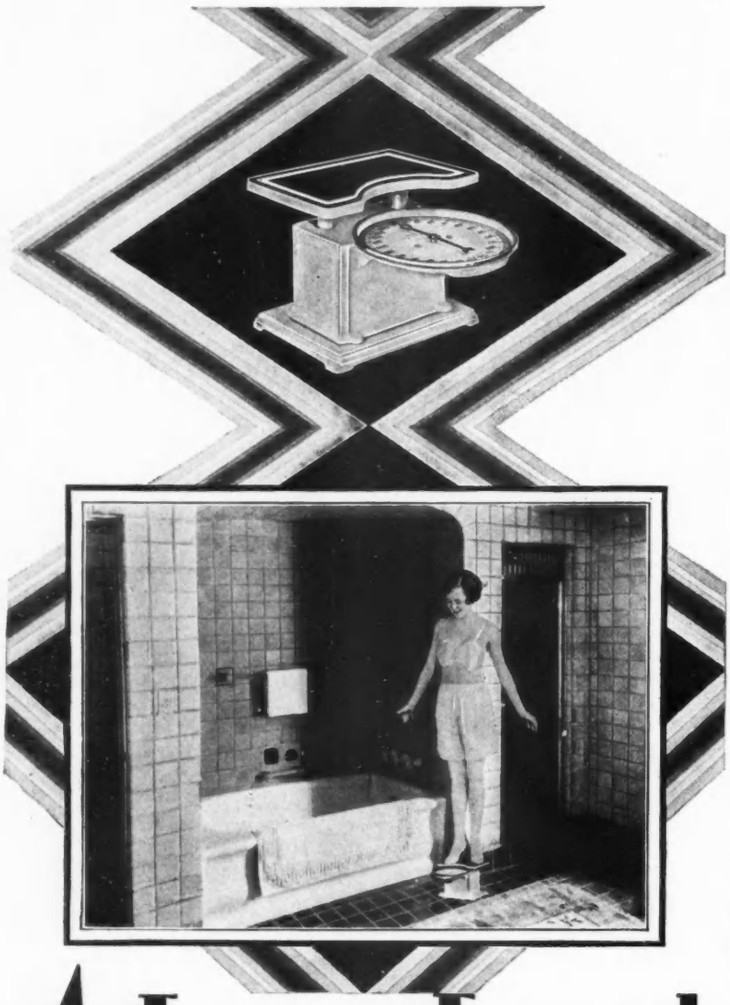


An Expected Essential *of the* Modern Bathroom

WEIGHING DAILY has become so recognized a part of the morning toilette that a bathroom scale has become as integral a part of the modern bathroom as a bathtub. No bathroom, today, is considered perfectly appointed unless it has weighing facilities.

Found in thousands of the nation's leading homes is the Health-O-Meter Automatic Bathroom Scale. Compact, unfailingly accurate, sturdily constructed, its lines blending in with the motif of modern bathroom design, it has won a well-deserved popularity.

Procurable at all leading department, drug, hardware and physicians' supply stores, or direct from the manufacturer, the Continental Scale Works, 5703 South Claremont Avenue, Chicago.

Health-O-Meter

Automatic Bathroom Scale

FURNISHED IN ALL FAVORITE COLORS

PARIS FASHIONS

(Continued from page 182)

very much cut up, tailored or knitted. Many a one-piece sports dress would be a runabout were it not for its cardigan, and many a runabout has its long jacket. There are many sleeveless cardigans to be worn with long-sleeved dresses, generally of wool; and many sleeveless dresses to be worn with long-sleeved cardigans, generally of silk. Patou shows three-quarters length sleeveless cardigans under three-quarters length coats. Other costumes, which are really resort and country clothes, have both the cardigan and dress without sleeves. They, of course, are of silk and are for hot weather, far from cities.

Sports skirts are shorter than other skirts because they are straight. Belts, of course, have a relation to the hemline. That is why a belt can be worn lower on a sports dress than on any other. But it is certainly not too early to say definitely that even the low belt is only a survival. Longer skirts and higher waists are inevitable, even in sports.

Circular cut is newer than pleats for sports. The downright ripple is, of course, wrong, but the easy flare combined with flatness, somewhere in the skirt, is excellent. Pleats are best used in combination with straight cut, stitched deep enough to have only a low, jerky flare and concentrated at given points. No longer are they so good when used all around a skirt, as the easiest way out of the problem of a slender silhouette with room to move. Box pleats are most frequently encountered in width varying from one and a half to three and a half inches.

PRINTS AND PATTERNS

Horizontal stripes are the order of the day, and all-over lozenge patterns are a sports novelty. Chanel has beautiful sports suits of jersey in three- and four-colour combinations in these lozenge patterns. Lelong makes one-piece sports dresses, sleeveless cardigans, and scarfs all of the same diamond-pattern jersey and, to make his point even clearer, sends in three mannequins at once wearing the identical outfit—one in green, one in blue, and one in red. Each of these colours only dominates the fabric, as in the case of many excellent mixtures that have their general colour despite three or four other contrasting colour threads. Two-colour mixtures are also good, both monochrome and contrasting.

The exotic silks have it over the shiny crêpes and are used both plain and printed. As well as these silks, men's shirtings, toile de soie and linen, plain and printed, and some crêpes de Chine are used for sports. There are many light woollens, and they frequently, too, have taken on an exotic stringy weave just to be in the limelight. Tweeds have just such weaves, as well as all the other smart weaves of the year. There is no telling a tweed by its pattern any more, nor by its weight. Light five-ounce tweeds are used to make dresses, while the same tweed in a nine-ounce weight makes the coat. Even jersey masquerades as tweeds, and silks have a printed tweed pattern to add to the chic and popularity of tweeds. Tweeds are known by their thread, their feel; and some, of course, by their peat-and-heather smell. They have influenced other fabrics and fashions, but they have been just as much influenced. Witness their modish patterns—triangles, diagonals, small and large checks, speckles, lozenges, basket-weaves—open and closed—, herring-bones, sawteeth, horizontal and vertical stripes, and crisscrosses and zigzags. And the colours—white and chocolate-brown; black and white; two shades of blue; beige and brown; beige and white; grège and white; red, black, and white; brown and yellow; green and yellow; green, grège, and white; and, of course, red, blue, and beige. Schiaparelli's black tweeds should not be forgotten. Chocolate-brown and white is the most striking of the simple colour combinations and found everywhere for sports, day, and evening. In fact, in the evening, browns seem to be taking the place held last year by grenate-reds.

THE USES OF JERSEY

Jersey is to the fore. London Trades uses silk jersey for cardigans, and Goupy has a silk jersey sweater with a wool jacket and skirt. There are as many jersey sweaters this year as knitted ones. Those launched by Schiaparelli continue, as do those with patterns and incrustation similar to the ones Jane Regny first sponsored. Jersey is again used for runabout dresses, and some of these have jersey jackets. Chanel also trims a beige jersey dress with pleated jabots of self-material, since the detail that is everywhere is, of course, in the runabout sports mode, but best when well within the limits of what is suitable for sports.

The wavy and fine lozenge designs are very good for jerseys. The Rodier *chevronné* jerseys, both in wool and silk, are very smart by-the-yard materials for sweaters. Patou has washable Balbriggan jersey sweaters. Jersey is often used, too, for sweaters and cardigans, making part of a four-piece ensemble of which the coat and the skirt are generally of tweed. Most of these coats are furless. With scarf collars and slightly circular in cut they really are the classic sports coats. Many of them tie, a few button, some are belted, and all have pockets. A great many are meant to be worn with a cravat scarf or even with a flat fur scarf, earlier in the season. In fact, no ensemble is complete without its scarf. They are made of silk, plain and printed, combined and encrusted; and of jersey, plain and fancy. Though cardigans are mostly collarless, now and then you find one with a collar or revers of printed crêpe de Chine—the same crêpe sometimes being used for a narrow belt. Prints are used, too, for linings, though many cardigans are unlined, unhemmed, and with stitched edges like the sports coats and jackets. Chanel even has notched edges on cardigans made of her favourite diamond pattern—an effect achieved by cutting out the edges of the lozenges. She uses these cut-out diamonds, too, as half encrusted decoration on sweaters, coats and skirts.

Day belts are in better taste than ever before. Most of them are narrow and not in contrasting colour except when they are used with a determined purpose; then, they are wider and positive in colour, like the two-and-a-half inch brown antelope belt that Chantal uses smartly to cut the soft beige of a woollen runabout. Jane Regny and London Trades have wide belts of felt with bands of contrasting felt. London Trades does very clever things with grosgrain ribbons and silver rings. Belts have a way, too, this year, of being double, now and then, and crisscrossing their way around the body. Goupy uses them in this way.

Plain and printed materials do very well combined for sports clothes, this year, as well as for suits. A sleeveless effect is gained by using plain sleeves

(Continued on page 186)

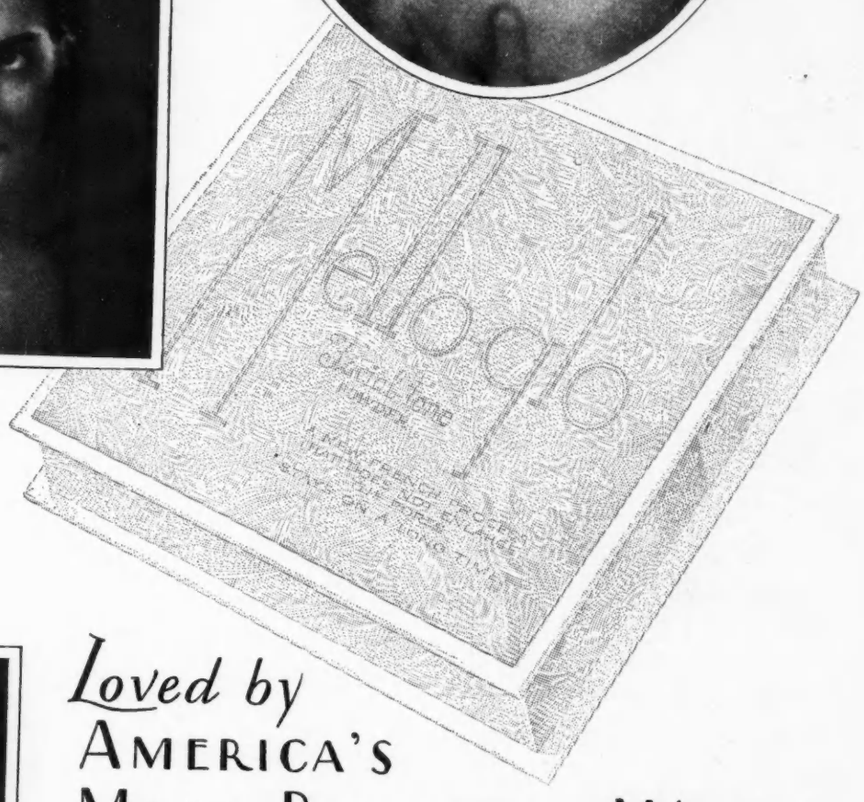
Washington Society selects MELLO-GLO!

MISS MARGARET HATFIELD, daughter of Judge Charles S. Hatfield of the U. S. Court of Customs Appeals, and Mrs. Hatfield, is known as one of the real beauties in Washington society.

MISS DOROTHY DIAL, a favorite in the younger set, is the daughter of Senator and Mrs. Nathaniel B. Dial of South Carolina. Miss Dial has the magnolia-smooth skin of the Southern beauty.

MISS OLIVE MCCLINTIC, charming daughter of Congressman and Mrs. James V. McClintic of Oklahoma.

MISS RUTH DICKINSON, lovely young daughter of Representative and Mrs. Lester J. Dickinson of Iowa, is noted for her beautiful complexion.



Loved by AMERICA'S MOST BEAUTIFUL WOMEN

Society's loveliest women at the National Capital and every other social center know that MELLO-GLO Face Powder is so wonderful—so distinctive—so exceptional. These beautiful women use MELLO-GLO exclusively because it stays on longer and prevents large pores—conquers shiny nose—spreads more smoothly and gives a youthful bloom unknown before. These marvelous qualities are due to a new French process owned and used by MELLO-GLO only.

The purest face powder known! MELLO-GLO is made of the finest imported ingredients and the coloring is passed by our Federal Government's chemists before it is used.

MELLO-GLO is an exclusive powder made for and used by beautiful women. Its purity, smoothness, softness and fineness insure you against any flaky or pasty look or irritation. Use this truly wonderful Face Powder and protect your complexion. Keep the beautiful bloom of youth forever glowing with MELLO-GLO.

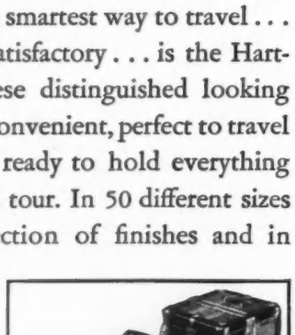
Your favorite store has MELLO-GLO or will get it for you. A square gold box of loveliness for one dollar.

Studies posed especially for MELLO-GLO by Harris & Ewing, Washington, D. C. "*Photographers to the Elite of the World.*"

MELLO-GLO HAS BECOME SO POPULAR AMONG BEAUTIFUL WOMEN, THAT ANY STORE TRYING TO SUBSTITUTE IS DOING YOU AN INJUSTICE

Why Travel with Luggage that People *Snicker* at?

PEOPLE don't mean to be rude. But there really is something gorgeously funny about old-fashioned, dilapidated trunks people occasionally travel with. Of course, luggage *is* part of your wardrobe. You can't feel comfortable and smartly groomed as the Girl Companion to an attic heirloom. The smartest way to travel . . . the most comfortable and satisfactory . . . is the Hartmann way. You'll find these distinguished looking thoroughbreds marvelously convenient, perfect to travel with—ruggedly built—and ready to hold everything you need for a week-end or a tour. In 50 different sizes and shapes, in a wide selection of finishes and in the newest and swankiest color harmonies. See them, won't you? At good shops and department stores everywhere.... *Hartmann Trunk Co., Racine, Wisconsin.*



The Hartmann Family Group offers distinctive luggage in matched sets in 50 sizes and models. Priced $27.50 to $225

HARTMANN
Trunks

THE SMARTEST WAY TO TRAVEL

PARIS FASHIONS

(Continued from page 184)

with a patterned body. The Meyer madianas appear in every collection. Wool crêpes are very right this year. There are many open-weave, transparent, and porous fabrics for sports. There is the Rodier woollen gauze, voile rodelic, that is just as light as silk and takes an expert to know that it is not. And checks are in their element for simple runabouts, suits, and sports clothes.

DRESSES VERSUS SUITS

There seem to be less yokes than usual, except for skirts. There are a good many shirt-front effects, both encrusted and open over guimpes of linen and piqué. Piqué is, of course, a classic—both for lingerie touches and mixed with tweed for flowers to trim tweed dresses. Lingerie touches abound. Bows and bands are again encrusted, but their novelty is in the fact that the materials so used often have distinct patterns. Dresses are cut with sections of the material worked in every way of the pattern, straight, bias, and across. The resulting line variation is a distinct and important feature this season. There is a great deal of horizontal cut—in fact, this horizontal feeling has easily replaced the diagonal feeling of last season.

There is an unusual amount of light woollen runabouts and sports outfits this year, which certainly do not look very seasonable unless we have a very cold summer, and it is devoutly hoped that we will not. These runabouts have both surplice and double-breasted closings—a few simulate two-pieces—, and there are many buttons. Some runabouts are nipped-in at the waist and are beltless and very new. Piqué and linen collars and cuffs, and even guimpes, look extremely fresh and are much favoured. Why is it that a wool dress looks warmer than a wool tailored suit? It is probably the silk or linen blouses that seem cooler. Then, why doesn't the tailored suit look chilly when autumn comes?

The tailored suit is frequently double-breasted, has a nip at the waist, a rather straight skirt, which can be of a contrasting material, and, often, a tuck-in blouse, not tailored. Other blouses have half-belts, like those at the back of vests, side closings, jabots, and bows. Crêpes, a little linen, some not-too-shiny satin, and georgette crêpe—all are used. White, pale pink, and pale yellow are the best colours.

The suits are in black, brown, blue, and grey, all the materials reminiscently masculine. Frequent mixtures have tiny patterns in white. Checks, of course, in all the above colours. Some diagonals, a few plaids—generally combined with a plain fabric—, lozenges, herring-bones, tiny speckled patterns—all with restraint and breeding, very trim and young in fabric, cut, and in their simple silhouette.

SKIRTS AND BLOUSES

Silk sports suits are best when, though following the dictates of the sports mode, they are really practical, comfortable day and resort dresses with cardigans and long jackets, rather than coats. Prints are used for blouse tops, skirts, cardigans, and scarfs; though, sometimes, only for the blouse. Some of these dresses have an effect of being two-piece, when they are not. In fact, the one-piece dress with a bodice long enough to give the impression of two-pieces is very important this year. The bodice is supple over the waist-line, may or may not be belted, and then is continued in a large flat band around the hips. This is where the skirt begins with pleats or circular cut or even gathered fulness. The best pleats are box pleats, but, even in this type of dress, circular and straight cuts combined are newer. Several houses insert groups of sunburst pleatings and godets into this type of skirt to give the required movement and low flare. Most of the skirts are flatter in the back than they are in front, though, now and then, there is a faint indication of a side-back flare. Some of them wrap, and there is a series of trick skirts that are wool on one side and silk on the other; or, one side is a printed silk and the other a plain fabric and, of course, can be worn either side. This for dresses that are supposed to serve two very different purposes. Generally, they are found out to be double-faced, and that isn't complimentary, even in fashion.

Blouses are important this year, both with the tailored suit, the dressmaker suit, and with certain sports ensembles that have a high skirt, a tuck-in blouse, and a three-quarters coat. Schiaparelli has many excellent versions of the tuck-in blouse. Some of the skirt yokes are made of the same fabric as the tuck-in blouse, giving the effect of a long blouse, which does not really exist. Chantal does this, too.

As well as coats to match, you find many light coats over dark dresses and dark coats over light dresses. All types of coats—travel and sports and in-between coats—hang loose and slightly flaring from a close neck-line. There are many that tie, sometimes with woollen ties, but more frequently with soft, large bows of attached silk scarfs. Frequently, the coat that appears to be straight is not really straight. Louiseboulanger alters, very slightly, the straight line of such a coat by a series of vertical pin tucks. In fact, vertical pin tucks are pretty generally used this year—on coats, at the top of flounces, at the top of skirts, below the yoke, for afternoon dresses, and even for evening dresses.

There is plenty of detail in the cut of all this active day mode. Skirts and coats are very much cut. Many of them have a cut eighteen inches above the hem. Below this is a band that may be quite straight or slightly circular, giving the easiest of flares. Cuts are often accentuated by rows of stitching, which is quite a feature this season. Even revers and collars are simulated by stitching, like those of Louiseboulanger.

CHAPTER III.—THE EVENING MODE

The evening mode is completely feminine. Under the accented hips and moulded thighs that are essential to nine-tenths of the mode—watch for the missing tenth—, there is a great deal of low flare, even a great deal of bulk. We have skirts that billow as well as float, and certainly much more material goes into the making of an evening dress each season. Skirts are fuller, panels more numerous, circular cut is now general, and many skirts flounce or ruffle their way to success.

The floating silhouette that droops and even drags at the back is in high favour. No longer is its loveliness regarded impractical, even by the ever-ready *arrière-garde*. Smart women rarely drive their cars to a chic dinner, and it's quite modish to admit to possessing a home, and even to staying and receiving in it.

Smart women always change for the evening, even though they may not dress formally, and that is where the new informal dresses, frequently meant

(Continued on page 188)

MRS. FREDERIC CAMERON CHURCH JR.

formerly Miss Muriel Vanderbilt

Has these *"exceedingly comfortable"* beds in her Newport Home ~ ~

THIS CHARMING GUEST ROOM HAS *original panelling that dates back to Revolutionary times when Lord Dudley occupied the house. Mrs. Church collected the old maple pieces, and hooked rugs, and her Simmons spool beds in maple-finish "harmonize perfectly." Spool Bed No. 1850 in maple, walnut, green-and-ivory, and gray-blue finishes.*

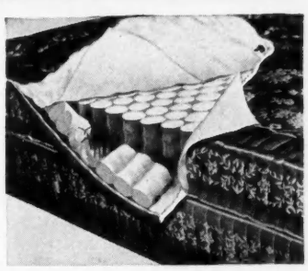
IN DUDLEY PLACE, her delightful Newport home dating back to Revolutionary times, Mrs. Frederic Cameron Church Jr., has preserved the historic atmosphere of the old house. And yet, with rare taste, she has mingled brilliant modern colorings with her fine early American pieces.

For her guest room she chose these quaint, maple-finished spool beds from Simmons, which "harmonize perfectly" and yet are "exceedingly comfortable."

Of course, Mrs. Church wanted the finest appointments for her beds so she chose Simmons Beautyrest Mattresses and Ace Box Springs as offering the utmost in comfort and resiliency. Mrs. Church, who is a proud owner, says, "I'm enthusiastic about the Simmons Mattresses and Springs. I was glad to find them covered in damask in such interesting patterns and colors to go with the color scheme of the room."

This marvelous bedroom equipment by the world's largest makers of finest beds, springs and mattresses.

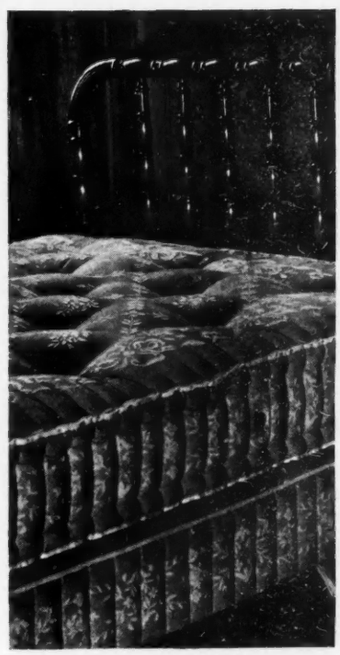
In furniture and department stores, Simmons Beautyrest Mattress, $39.50; Simmons Ace Box Spring $42.50; Simmons Ace Open Coil Spring $19.75. Simmons Beds $10.00 to $60.00, No. 1850, $37.50. Rocky Mountain Region and West, slightly higher. Look for the name "Simmons." The Simmons Company, New York, Chicago, Atlanta, San Francisco.



DETAIL OF INNER CONSTRUCTION of the Beautyrest Mattress, unique for comfort and long wear. Individually pocketed coils, wonderfully resilient, insure firm, uncrushable sides. Thick felt overlay and rich damask cover.

SIMMONS ACE OPEN COIL SPRING unboxed, light weight—sturdily constructed, low in price. Coils are close together to afford marvelous resiliency. Banded border protects sheets. Slip covers additional.

MRS. FREDERIC CAMERON CHURCH JR., *formerly Miss Muriel Vanderbilt, is a spirited leader of the younger set at Newport. She gives many unusual parties during the season, and the charm and originality that make her so popular in her set are delightfully present in her home.*



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Loveliness in Every Line

PARIS FASHIONS

(Continued from page 186)

to be worn with a hat and gloves, are a godsend. There are varying degrees of formality in evening dresses, and Patou pointed this out very clearly in his collection. He showed three distinct types of evening dresses, each in direct relation to the way in which one's escort is dressed. The informal dress corresponding to the dark sack suit; the more formal dress with the dinner-jacket; and the important, very formal dress that alone complements the tail coat. This is all excellent proof of the progress of fashion towards sophistication and suitability.

THE DOWNFALL OF THE CHEMISE

The short, straight evening dress that was trim and young and that was seen everywhere was rightly called the chemise dress; to-day, a woman in the same type of dress looks very *en chemise*. Trimness and an excessive simplicity have been bustled out of the evening mode. But all the activity and exercise, of which these little dresses were the emblem and uniform, have done their work. Young women, to-day, have slim, healthy, boyish, and athletic bodies, and even older women have, by sheer trying, produced figures with lines so unlike those of their youth, that the transformation is only short of magic. These slim bodies are going to be in evidence for a long time, and they are the foundation of the modern princesse feeling that is universal. That, of course, means that natural proportions are again with us.

But of all the dresses, the really newest and most revolutionary are those that Chéruit has made (shown on pages 82 and 83) in which fulness falls softly and with great beauty from the highest waist-line yet used. These dresses are the event of the season. They are the missing tenth. Daring—yes. Difficult—of course; since they are new and unfamiliar. The first time an idea is expressed, it is rarely perfect; later versions generally have much greater authority and finish. Such dresses and their adaptations will be quite general in a season or two. This is prophecy and meant as such.

Nothing is going to come into fashion and endure that is in any way aging—but the conception of what makes a smart woman look young changes with the fashion, and, though a few longer, fuller skirts, falling from a higher waist-line have been shown in the last year, this year they are—for the first time—in step with fashion and not just a highly personal unrelated idea.

Evening dresses that are two or three inches longer at their shortest point are quite usual. The short skirt that relies for its illusion of length on few panels, points, or ends, at only one point, is not so pleasing. The eye feels tricked, rather than satisfied and happy.

Patou has very beautiful evening dresses, with great length of line—they really are ankle-length—that are arresting and very chic. Naturally, these longer skirts are irregular, slashed, or transparent, otherwise they would not have a chance, since limbs are not going to disappear without a struggle. Anyway, knees are dead as fashion features. With their disappearance comes a new loveliness and distinction—in fact, the new long dresses with their dragging ends are marvels. The new trailing ends are not trains in the old sense, when a train added dignity and, in adding dignity, added age. The new trains only change the line and add stature without years, whether they fall boldly from a low-pointed décolletage (as shown on page 82), start at the side or back waist-line (shown on page 85), or are irregular hems that become trains (shown on page 81).

The long-sleeved or sleeveless informal evening dresses without trailing ends are a very important part of the mode. J. Suzanne Talbot has a lovely beige georgette crêpe dress with exceedingly smart horizontal bands and pleated half-flounces of beige lace (shown on page 44 of the March 30 Vogue). Dull crêpe de Chine is excellent for such dresses, and so are chiffon, georgette crêpe, and soft crêpe satin. Lace, of course, is supreme. Chanel again does wonders in lace, with long sleeves and scarfs to match in colour and in black.

Despite all rumours, black is back with a bang. From morning till night, it will again be ultrasmart. Black for dressmaker suits and for afternoon dresses. Black for evening, in all its phases. Black for coats, capes, and wraps; in woollens, jerseys, tweeds, crêpes, satins, alpacas, taffetas, and moires; in lace, chiffon, and velvet; beads and paillettes; for lamés and in prints.

Where black goes, white is just as welcome; so it will be black-and-white for all day, including sports. White with touches of colour for hot summer; and white in all its challenging loveliness for evening.

The ensemble goes right on being the backbone of fashion. So these informal dresses have their very special coats. Augustabernard takes a straight seven-eighths coat of black crêpe birman and places a band of silver fox several inches above its hem—perfect. Martial et Armand uses heavy georgette crêpe for a short wrapped coat with an elbow-length cape collar that has scarf ends. The cape is banded in mink, and the sleeves are fur-trimmed at the elbow. Another marvel—simple means with beautiful results.

Patou favours trim, furless, three-quarters coats of taffeta, crêpe, and satin. And how right he is. Fur has to be used very well and sparingly on such coats, otherwise they look like formal winter wraps—and that's far from the point.

THE SLIGHTLY FORMAL DRESS

Now, for the evening dresses that see most service—the slightly formal dress that means a good time, if not a grand time. These are the dresses with tiered, flounced, and ruffled skirts. They aren't as flat as the informal dresses nor are they as full and swaggering as the *grandes robes*. They have a slight flare and circular cut, points, drapery, and cascades, bands and godets, bows and loops, wings and capes, peplums and panels—all the trappings of the season, but all well in hand. Nothing flown to the wind in the grand manner.

Tulle is about the only fabric that is not suitable for these dresses. Even though Patou has a new mat tulle that he can tailor, tulle dresses are still big party dresses. Tulles seem finer and more solid this year, less bridal-veilish, though some are like a wide-mesh fish-net. Tulle is beaded and embroidered again this year and also decorated with applied flower shapes in tulle.

But soft lamés and ciré lamé gauze, beaded fabrics—when the cut and silhouette are not exaggerated—, lace, chiffon—plain and printed—, dull crêpes, shiny satin, moire and taffeta—plain, printed, and brocaded—, and even paillettes—when used solidly as Chanel does for dress, coat, and scarf

(Continued on page 190)

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ROSEVILLE POTTERY

PARIS FASHIONS

(Continued from page 188)

—all these are excellent for this type. The chiffon prints are mostly floral: huge bouquets, as well as a sea of flowers, made of little and big blossoms; huge patterns—some of them abstract, though mostly botanical—are used exclusively in the evening and for formal late afternoon dresses.

Though these dresses may touch the ground, they don't drag and trail; but they have plenty of line, just the same, since every woman wants to look as tall and as slim as she can. Length of line on the upper body is just as important as length of limb, so, with the new unbroken line from underarm to thigh, or when the dress is belted in the safe, familiar manner, this length of line is very evident. The newest dresses all rest for a moment on the top curve of the hips, even though the bodice effect in itself may be long.

Belts, especially the tailored ones, are beginning to seem incongruous, since the unbelted high-waisted feeling is so pleasing and suitable for evening. The belts that remain are really just excuses for buckles. This is a season of beautiful buckles, and belts certainly are going out in a blaze of glory. Jewelled and crystal belts have to be very, very good not to look like a lost or strayed necklace.

GOWNS IN THE GRAND MANNER

There is no mistaking a *grande robe* when you see it. If it is of printed chiffon, its length of line, its floating movement, its unusual décolletage, all tell the story. Louiseboulanger, who first brought the glory of flower-printed chiffon into the evening mode, has a new series of triumphs. Patou shows several of his long dresses, each in a different colour of the same chiffon print from Wiener. Lanvin, who can use heavy moire and taffeta with a sweep and a decided line that are unrivalled, has done new wonders again this season with short peplums, deep décolletages, and full, swooping skirts. They have the true grand manner. She and Louiseboulanger have expressed, in different techniques, the same new idea: that of great bulk and interest in an all-around line, low on the thighs, in order to accent more than ever the lovely moulded hips of 1929. Lanvin sets a huge ruffle of the material to match on a very lovely youthful printed taffeta party dress. Louiseboulanger takes flaming red taffeta and so manipulates its folds into petals that the slim body seems to rise, without touching, from the centre of a huge flower (shown on page 80). Patou swathes the body, in the classical Egyptian fashion with bands of his tailored black tulle—an effect of great beauty—, and then lets pointed tulle skirt after skirt drag darkly to the back and sides. He has ruffled both the skirt and cape of a black chiffon dress and achieved a loveliness that is of to-morrow as much as of to-day (shown on page 84). Also, the printed chiffon evening dresses, edged with ruchings of the print or tiny matching flowers, are very new.

Molyneux uses huge black morning-glories of black chiffon and fastens them all over a swaying, billowing skirt with a new and beautiful effect. Premet uses stiff black moire for an extremely beautiful dress, with a skirt of huge overlapping peplum petals. Martial et Armand takes black taffeta with tulle edges for an evening peplum, over an underskirt that, full at the bottom, has its fulness worked into flat, dart-like tucks about the knees. It is very beautiful. Lucien Lelong uses small slate-black paillettes for a very chic, solidly beaded evening dress. Dresses with glimmer and brilliance of surface have appeared again, in vivid contrast to the dull crêpe dresses that are such an admirable foil for the brilliant jewels, so very *à la mode*. Jet beads are again in favour, and many lighter beaded dresses have great delicacy and restraint despite their richness. There is one brilliant Bianchini ciré gauze with lamé metal dots that appears everywhere, either in black-and-white or in colour. Talbot has a beautiful white dress of finely pleated white chiffon over which is worn a beautiful lattice-like jewelled harness of pearls and gold beads. Her diaphanous evening scarf capes that envelope the head, shroud the shoulders, and almost cover the dress, even in a lighted salon, cast a romantic spell. Swift footsteps, a fleeting vision, a moonlight rendezvous; where is it all leading? And Louiseboulanger with her Godey Book draperies? The yellow taffeta with its polonaise, the basques with their curved edges and their line of centre-front vertical shirring? To-day will have the last word over yesterday, so all these influences from the past will only have their chance when amalgamated into present-day fashions. As long as 18– sings out stronger than 19– or Greece and Persia are more evident than Paris, romantic and costume influences will continue to be more pleasant than important.

There is a very important tendency in fashion, of which Vogue has already spoken, that will repay watching. That is the creation of dresses destined to be worn for dining in one's own home or when visiting friends. They are not tea-gowns, nor pyjama arrangements with skirts, nor any familiar trailing concoctions that call themselves by new names. They are very special, for some smart women have been looking for dresses for informal home or country house dining, and they are only now beginning to appear. Dull crêpe and plain or printed chiffon in any becoming colour are the ideal fabrics for such dresses. They have little coats, like casino coats, or huge scarfs for draughty corridors and for greater comfort when dining out-of-doors on a terrace or in a garden. They have lovely lines and distinction because they are necessary to, and to be worn by, women of culture and refinement. Frequently, they trail on the ground as a tacit sign that there are no cars to be climbed into and that the evening is to be spent at home. Molyneux has a wonderful dress of this type in pale green chiffon with trailing ends, cape panels, and a short coat.

THE EVENING COAT

The ever-lengthening and widening evening skirts have, of course, continued the vogue of the three-quarters coats that are so smart. They have brought, as a novelty, coats almost as long as they themselves are. Patou and Martial et Armand sponsor these. Most of these coats have a dip and a flare, somewhere. There are other new lengths, too—five-sixths and seven-eighths. Paquin, saying the last word of the season, shows evening coats frankly above the knees in the front and only slightly longer in the back. What a brilliant way of accenting the long skirt! The casino coat, that is almost a part of the dress itself, has great variety—short, long, and indifferent; some sleeveless, some transparent—of lace or beaded tulle. Patou,

(Continued on page 194)

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7—Lunging—10 times each.
9—Wood Chopping — 10 times each.
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Breakfast 1 portion stewed figs—no added sugar. 1 small portion of crisp, broiled bacon. 1 slice toast—no butter. Coffee with ¾ cup hot milk or ¼ cup milk to drink.

Luncheon 1 small glass milk. 1 bran muffin—½ pat butter. 1 large portion squash. 1 fruit salad—French dressing.

Dinner 1 portion roast beef—do not eat the fat! 1 portion boiled rice. 1 large portion sliced tomato—French dressing. 1 portion egg plant. 1 portion fresh pineapple—no sugar.

Date.....
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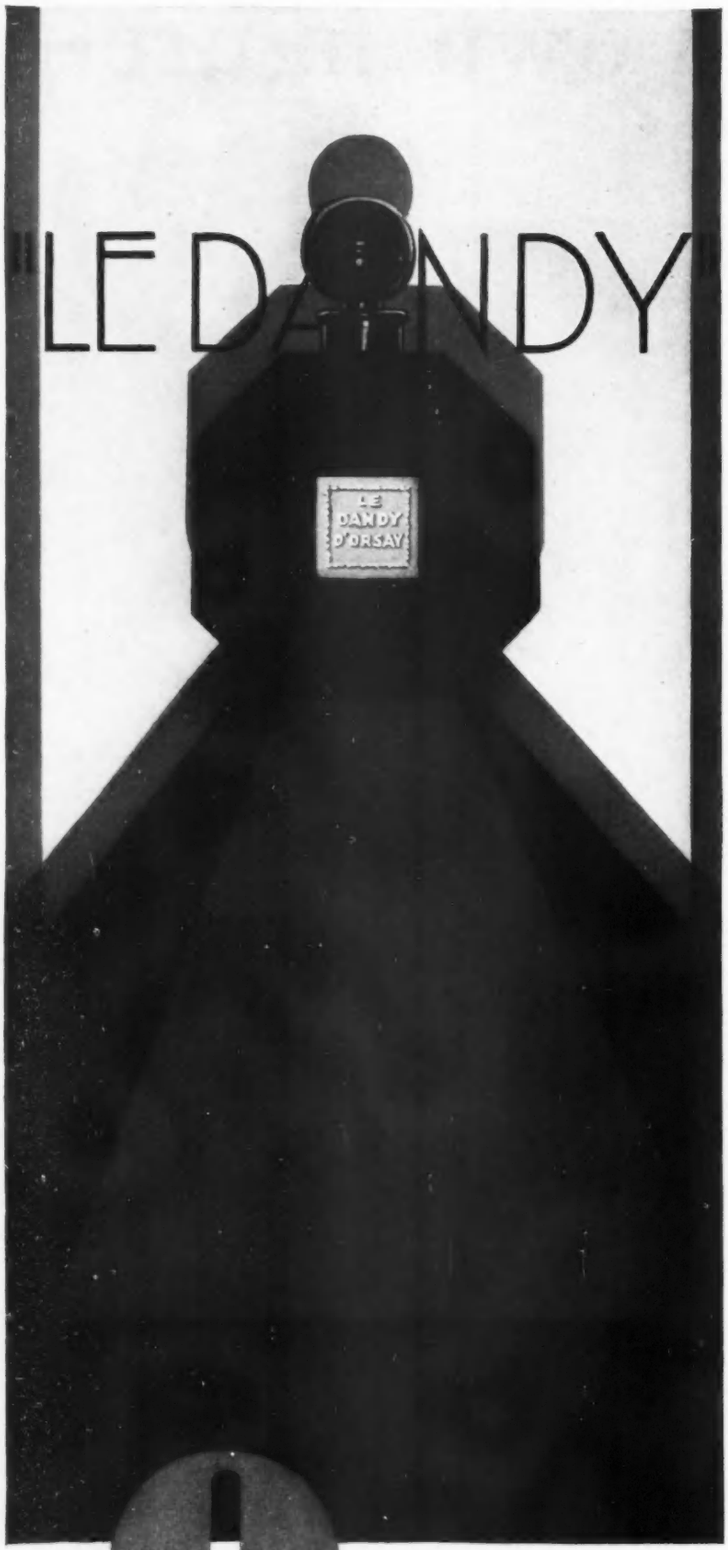

d'Orsay

le parfum mondain le plus subtil

17 rue de la paix paris

PARIS FASHION

(Continued from page 190)

Lanvin, and Lelong have such coats; others are opaque, like the ciré chiffon Molyneux coat, shown with a billowing black tulle dress. Many of the evening coats have cape backs. Sides and panels, slight and frank circular cuts are frequently used.

Capes have sprung like magic from all the mannequins' shoulders, and they are of every sort and of every length—three-quarters, five-sixths, seven-eighths. Most of them have the quality of scarfs and are worn, as they have been for several seasons, closely wrapped about the hips. Those that are circular in cut, with plenty of fulness, are newer, but they seem a bit romantic. Most smart women are not yet ready to have d'Artagnan capes floating stiffly about them; rather do they like to stand huddled in the softer capes that, this season, have, somewhere—and often everywhere—flounces.

Flounces and ruffles play a busy part this year. At times, it is difficult to remember how fashions were made when such things were taboo. Flat, full, long, short, straight, and diagonal, plain and pleated—they are all important. Patou sets bias flounces on in points. Sometimes, they go from bands into flounces; frequently, after starting out, they turn on themselves and arrive where, apparently, they had no intention of going. Chéruit starts off a deep flounce from a point high on one hip and then swoops it down to earth on the opposite side. Talbot uses narrow ruffles straight across the front of skirts, then up on the sides to the back in a manner that makes you expect bustles. But you will be disappointed; there are none. She also ruffles the train of a black satin dress. Metal lace ruffles on coloured lamé is a Chanel idea.

Lelong takes flat tiers, places them smoothly about the hips, and extends them into a point on the back; frequently, a flat band on the bodice wanders its way into a deep back panel. Now and then, a peplum flounce follows the same line up in the back and then sharply falls into a cascade or panel. Lanvin spreads a back peplum like a fan, and Nicole Groult uses a Velazquez peplum on a full-skirted silver lamé dress, which is faced and piped in midnight-blue. There is practically nothing that a good flounce can't or won't do this season.

MATERIAL VARIETY

The materials are just as varied as are the shapes and lengths of all these coats and capes. Molyneux, Chéruit, and Chanel use metal moire for coats and wraps. Patou and Lelong use velvets. Chanel has printed chiffon three-quarters coats to be worn over plain chiffon dresses. Chéruit uses taffeta, as does Lanvin (shown on page 107). Louiseboulanger and Chéruit have metal lamé capes, and Lanvin has beautiful Persian lamé brocades, used in her typical manner. Chanel has velveteen, Molyneux and Patou favour georgette crêpe, and Patou uses flat crêpe. Chanel has very new evening coats entirely made in the best Robinson Crusoe tradition, with row after row of narrow black silk fringe. It is very beautiful and gives the coat a fuzzy-edged silhouette that is smart and new. Many of the capes and coats, this year, have no fur trimming. Yet, fur is surely best used in the evening. Mink, sable, chinchilla, fox, and ermine all are used for collars, huge and small, and for cuffs and for bands. Coats that have neither fur collars nor cuffs, and yet are banded with fur, are very smart and surely most like summer. Some of the collarless coats tie at the neck, others have floating scarf ends.

Since this is a season of nimble fingers, dressmaking details abound. First and foremost, shirring. Used horizontally, high about the hips as does Patou, it is excellent. There are solidly shirred bodices, too, at Maggy Rouff and Redfern; and, of course, shirring used to adjust the fulness of panels is synonymous with Paquin.

Edges, this season, are rich in detail. Chéruit edges the apron of a printed taffeta dress in black tulle—and transparent hems are everywhere. There are round and lazy scallops, and sharp and saw-toothed ones. Lace edges tulle and underslips; narrow fringe, bindings, pipings, ruchings, used both by Chanel and by Chéruit, all finish edges.

Chanel sometimes cuts her décolletages, not straight across, but rather follows the outline of the printed flowers, and their picot edge forms the outline of the décolletage. The use of revers on evening décolletages is very, very new. Chanel has little berth scarfs that are really revers. Louiseboulanger and Chéruit use revers on the front or the back. Chéruit, especially, features the double-back décolletage. The overdécolletage is only attached at the shoulders and at the waist. Many décolletages end in a bow, as at Patou's, or at the front or at the back, as at Louiseboulanger's. Louiseboulanger ties some of her handkerchief points in the back over a low décolletage. Chéruit, in a black taffeta dress, takes the end of a bow that decorates the front of a V décolletage and turns them up into revers. On another dress, she has huge loops in the back of the corsage, the ends of which fall into trains. Lanvin has high necks that are slightly draped—the material, passing over the shoulders, falls in little cascades, like revers, that outline a narrow, but deep décolletage. She also ties a huge grosgrain bow on the hip and brings the ends up to the shoulders, passing under the arm. Huge bows also close evening coats and capes.

The deep V is the most insistent and the newest décolletage. All décolletages are deeper in the back, except, of course, the straight-around ones. Capes backs, of course, since capes are everywhere. The cape backs on dresses help the figure. Some of the capes are short, some long, some are flat, some are full, and some have godet sections. But, because of their swaying silhouette and their width, which may be only slight, they are in contrast to moulded hips, even when they are not ideal and small. Whatever may be the circumference of the hips, under them there is bound to be, eight times out of ten, a flare of some sort, so that they are, after all, the smallest part of every a big body. There are plenty of these and similar floating ends on bodices, and they, of course, give many an evening dress a familiar look. The newest bodices, though, are quite another matter. They tell the story beautifully; suppleness and softness, without obviously using the same old half-boleros, floating ends, and wings. They are very lovely.

There are lovely new uses of flowers. Chéruit tucks huge poppies and roses in to the middle point of her deep V-back décolletage, and Louiseboulanger puts a bunch on each hip above a train or again drapes sprays of hyacinths on the front of the bodice at the high waist-line. Chanel hangs from high on the shoulder a

(Continued on page 196)

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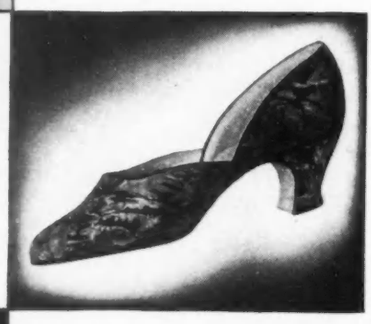
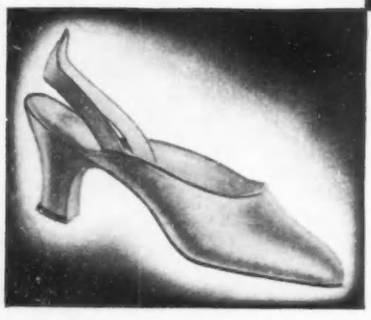
Upper right: a luxurious feathered D'Orsay of metal brocade, lined with harmonizing Crepe-de-chine.
Lower right: a new Paisley D'Orsay—strikingly new in color effect.





Lower left: a strap mule of gold kid leather, daring in its simplicity—gold kid heel seat and lined with champagne colored crepe.

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PARIS FASHIONS

(Continued from page 194)

spray of small chiffon flowers, harmonizing in colour with the print of the chiffon of the dress it decorates. Chiffon flowers on chiffon dresses and tulle flowers on tulle dresses are, of course, classics. Augustabernard tucks a red and a white camellia into the corsage of her modern romantic black tulle dress with its bertha scarf. Scarfs go from an absolute cape to a wisp of fabric draped around the neck. They are attached, semiattached, and detached. Patou repeats a hem of handkerchief point ends with a handkerchief scarf. Lamé is used, as well as lace, tulle, chiffon, and paillettes. Scarfs are surely all things to all dresses, this year.

Black is, of course, good as a colour. So are white and red, as used by Chanel and Molyneux. Blues, both vivid and dark. Pink is very much in evidence, and so are water-green and pale yellow. Patou, of course, has his nasturtium shades, and Lelong shows a beautiful new deep blue-green for a wrap that he trims with white ermine.

The imitation jewellery is not important, this year. Smart women are not wearing it, and houses are showing less. Chanel has a Czecho-Slovakian glass bead jewellery in many colours, some with flower-like pendants that were made by the Comte de Beaumont, as well as a white necklace of crystal and glass that was made by Madame Missia Sert. Talbot has large linked chains and buckles, and bracelets of crystal, which is an artificial crystal, but much lighter and unbreakable. Lelong is showing strands of pearls, long and short, three or four fastened with a large clasp and very excellent baguette rhinestone buckles. Patou has jewellery of the large, flat, rectangular and square baguette stones and, also, necklaces made of small beads twisted in strands and many with larger round balls. One of his best necklaces has twisted strands of small black beads and coral beads in alternating sections in a sort of looped-up tassel.

WHAT THEY READ

(Continued from page 178)

"supernatural." It does it with passion and beauty, and it should suggest to the reader even more than it says.

OPERA BOUFFE

ANSWERING the recent eager public demand for any morsel of back-stage gossip tossed off by novelists and playwrights, comes "PRIMA DONNA" (*Longmans, Green and Company*), a revelation in operatics. Painstakingly, Pitts Sanborn, himself a music critic conversant with the careers of many prominent singers here and in Europe, traces the rise of a phenomenal American dramatic soprano through two long volumes. The book gets under way groaningly, cluttered with extraneous characters who later play no part in the life of Thelma Seymour, the Prima Donna, and the later developments of the story. Once launched, the pages are splattered with French, Italian, Spanish, and German outbursts, and other desperate means used to assure the reader that this is a cosmopolitan and sophisticated novel. Miss Seymour's lovers have becomingly European names, and that is about all they have got, for they are completely without personality and are either very, very good or correspondingly bad. Even the heroine fails to emerge as anything more than a routine figure on which is hung an incredible amount of success and an incredible lack of real temperament. The book, therefore, is lifeless, dull, and, in its few bright moments, tawdry. The one value that it has is as an accurate description of a world that Mr. Sanborn undoubtedly knows thoroughly. Bejewelled matrons in parterre boxes, who have always had a secret craving to know what singers are really like, will read it and sigh to find they are so dull. Or, perhaps, they will decide, after their reading, that here is a fascinating field, but that the author has dealt shabbily with it, not from lack of protracted effort, but simply from lack of sympathy and insight.

THE BALTIMORE AND OHIO

"THE STORY OF THE BALTIMORE AND OHIO RAILROAD (1827-1927)," by Edward Hungerford, (*G. P. Putnam's Sons*), is an impressive monument to one of the most impressive industrial institutions in America. The work occupies two volumes and takes the account from the inception of the road to provide a transportation outlet for the growing city of Baltimore, through the coming of the steam locomotive and then of the electric locomotive, the days when the Baltimore and Ohio was the theatre of fighting in the Civil War, the "Black 'Seventies" during rate slashing, the railroad pools and the strike of 1877, and so on up to contemporary labour troubles and the present situation of the road. Mr. Hungerford has written a pedestrian (bad word for the story of a railroad?), but extremely competent history. He has kept his account almost entirely factual, permitting himself an opinion only with the greatest reluctance and discretion. He has not, indeed, attempted to trespass on the province of the social historian, but has turned out exactly what he proposed to turn out and no more: the history of a railroad. In many ways, it makes fascinating reading. Mr. Hungerford has a theme that provides its own continuity and its own unity. The story of the Baltimore and Ohio is interesting not only in its own right, but as reflecting, no less vividly by its indirectness, the history of a large and vital part of the United States. All those who enjoy reading biographies of men should get a hundredfold value out of a book like this, that presents, in a comparative form, a hundred men—judging those men by the merciless tenets of Results. This story shows what has been proved often enough before, that men make institutions. The limitations of this man's vision stayed the progress of the Baltimore and Ohio by so much, the conception of that man hastened it by so much, and so on. The road goes on, the men come and go, and leave their mark. Thus, finally, following exactly the parallel of a man, the Baltimore and Ohio Railroad pursues the graph of its growth, childhood, adolescence, maturity, through sickness and health, good and bad fortune. Mr. Hungerford is to be congratulated on a thorough and conscientious piece of work in catching, in a legible sweep, the story of that growth.

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NOTES ON THE COLLECTIONS

AFTER the first survey of the new features and the general aspect of the spring mode, a more leisurely study of the individual collections is necessary for that thorough comprehension and complete understanding of Fashion 1929 as differing from Fashion 1928. For there *are* differences, and very significant ones, too, and Vogue has noted down the main points of each couturier's interpretation, along with those subtle touches that are the signature of the creator to the initiated.

AUGUSTABERNARD

ELIMINATION is the watchword of this house. Trimming introduced only by encrusted designs of the same material or by touches of colour. HORIZONTAL MOTIF predominates—in woollen weaves, cuts, shirring, encrusted bands, and hip yokes. Much ASYMMETRICAL TREATMENT for formal day dresses and for evening. SPIRAL TREATMENT of flounces, tiers, and flat bands for day and evening. DIAGONAL APPLICATION for evening. MUCH SHIRRING.

Preponderance of BLACK—relieved, for day, by colour touches, such as blue, green, or beige in soft, light shades. PLAIN MATERIAL more prominent than prints.

NECK-LINE for day always SOFT and DRAPED by means of scarf cut in one with blouse; *capuchon* yokes; ends that tie in a bow; or separate scarf. Everything, except a few evening dresses, BELTED at top of hips.

Crêpe de Chine JACKET COSTUMES for warm weather wear, which eliminate need of fox scarf. New type of DRESSMAKER SUIT—example: old-blue woollen three-quarters coat, slightly circular in cut, without fastening, straight skirt, blouse of double blue and black chiffon. RUNABOUT DRESSES of light-weight woollens with tunic effect. PRINTED dresses with FURLESS COATS of light-weight velours de laine with lining and revers facing of print.

INFORMAL TWO-PIECE DRESSES of plain flat crêpe or printed crêpe de Chine imitating woollens. Skirts usually flat in back with wide inverted pleat in front to give fulness, or with box pleats all around, or with tiny godets inserted between pleats at hips. Blouses have scarf effects, belts, and characteristic Augustabernard sleeves with selvage edge at wrist—left wide enough to slip easily over hand without fastenings. Some have flat, rounded bolero backs reaching below the belt or cardigan-like boleros with short slit up centre back.

FORMAL AFTERNOON DRESSES have perfectly straight belted bodice and circular flounced skirt or skirt with diagonal cuts that extend into one or more uneven flounces at side. In printed chiffon, plain and printed crêpe de Chine, and printed satin.

EVENING MODE: majority of models have straight foundation with horizontal fulness through groups of shirring and floating SHIRRED panels applied at back or side below hips that are always outlined either through horizontal swathing and draping or through cut. Favoured silhouette has horizontal swathing with fulness gathered at side, from which descend shirred panels of unequal length. Another silhouette resembles the asymmetrically flounced afternoon dresses.

COLOURS—DAY: BLACK with touches of colour; BEIGE in whitish sand, and greenish tones; beaver brown; pale greens; blue that is almost black, old blue. EVENING: white, black, navy-blue, cornflower-blue, flesh-pink, brown, blue that is almost black.

MATERIALS—DAY: Bianchini's heavy dull flat crêpe, birman, Meyer's plain and fantasy madianas, other fine woollen crêpes, jersey, English mixed tweeds, printed crêpe de Chine, shantung. EVENING: Flat crêpe, dull satin, printed chiffon and crêpe de Chine, plain and embroidered tulle, and lace.

CHANEL

NOVELTY JERSEY for two-piece dress-and-cardigan ensembles. CARDIGANS longer than usual—reaching to below hips. JERSEY PATTERN sometimes cut so as to form saw-tooth edges, incrustations, and applied motifs. Novelty jerseys in three or four colours. One, a small DIAMOND PLAID or LOZENGE design, another, of NAVY-BLUE HORIZONTAL STRIPES that are always used on the bias, giving diagonal effect.

RUNABOUT DRESSES in heavily ribbed woollen jersey. BLACK a favourite colour for these, with lingerie touches, such as starched linen or cotton piqué.

SELVAGE with several lines of STITCHING frequently used for hems and edges. Many encrusted and half-encrusted BOWS, as usual, also bows left loose. RAVELLED EDGES. BELTS on everything, worn low around hips. Belts of printed crêpe de Chine on plain wool jersey dresses. JEWELLED BUCKLES and flat METAL buttons. Scarfs with everything. Many HORIZONTAL EFFECTS for sports, afternoon and evening.

FULL-LENGTH COATS of NOVELTY JERSEY worn over PLAIN WOOL CRÊPE dresses. Light coats over dark dresses. Dark coats over light dresses. Long, furless coats of crêpe, tussur, jersey, mixed or monotone tweed; lined with print worn over print dresses. Some AFTERNOON COATS with shoulder CAPES.

AFTERNOON DRESS SILHOUETTE as usual—low waist-line, tight thighs, low fulness through inserted fan-shaped pleats or short circular flounce at knees. Many FLOUNCES, both large and small. Some FINELY PLEATED TIERS and PEPLUMS. Many SLEEVELESS afternoon dresses with circular or fine pleated bertha cape collars. SLEEVE DETAILS. Many PRINT PATTERNS with sombre backgrounds. Modern, conventional, and natural flower patterns. Plaids, POLKA-DOTS, CHECKS, and CONFETTI designs on crêpe de Chine and chiffon. Flowers of prints are cut out and half-encrusted on print to form EDGES, BORDERS, RUCHINGS, and MOTIFS.

DAY COLOURS: black and white; white, red and beige; red and green; deep red; midnight-blue and grey; blue and black; red, white, and blue; blue and beige; beige, blue, and black; green, yellow, and brown; black and rose; white and green; yellow and green; dark brown; brown and beige; natural-jersey, grey, and blue.

EVENING ENSEMBLES consisting of two-piece sleeveless, tailored dress, long straight coat or long cardigan, scarf, and hat all solidly pailletted in one colour, shown in black, red, royal-blue, and emerald-green. Majority of décolletages deeply cut and widely spaced, with

(Continued on page 200)

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NOTES ON THE COLLECTIONS

(Continued from page 198)

single, shoe-string shoulder-straps. TRANSPARENT DÉCOLLETAGES. Foundations edged with black lace show through black chiffon. NEW SILHOUETTE shown in black chiffon and lace evening gown—narrow ruffles of lace applied HORIZONTALLY on skirt and bodice, continuing around the shoulders to give dropped-shoulder line. SCARFS with almost all evening dresses, long and rounded; some, like circular capes, giving straight-across front effect and hanging down back. Black lace dress shown with trousers to match.

Chiffon dresses with new novelty all-over PLEATING that resembles SHIRRING. Flowers of tulle and chiffon pleated in this manner on shoulder-straps. Fine pleating at bottom of hems and of chiffon lining of accompanying coat. Much TULLE and new JERSEY TULLE that looks like fine silk net. Some taffeta and beaded tulle. Much LACE, printed, coloured, ciré, and metal. RUCHINGS of tulle, of self-material, of flowers, feathers, net, and lace. EDGES very important through stiffening, banding, piping, transparent tulle borders, fringes, scallops, cut-out effects. Unfinished edges on tulle and chiffon.

NEW JEWELLERY by Etienne de Beaumont and Messia Sert. Chains consisting of balls of rhinestones alternating with imitation carved emeralds, rubies, or turquoises. Long strings sometimes worn twice around. Crystal baguettes for tight choker necklaces.

EVENING COATS of velveteen, moire, lamé, and CAPES made entirely of three-quarter inch silk fringe.

EVENING COLOURS: Black, white, green, emerald-green, midnight-blue, royal-blue, cherry-red, dark red, pink, two shades of rose combined.

GOUPY

Two- and three-piece sports and day ensembles.
Runabout dresses, separate coats.
Evening dresses.

Good light-weight TWEEDS and WOOLLENS, some are exclusive, for one- or two-piece RUNABOUT dresses; some runabouts in TUSSUR; several dresses with suspenders and silk piqué blouses. Two- and three-piece sports ensembles of JERSEY, or combining SILK JERSEY and WOOL JERSEY. Separate straight tweed sports coats.

Ensembles combining two shades of TUSSUR with THREE-QUARTERS RAGLAN coats—or with jumper and coat of BLACK JERSEY, lining and skirt of PRINTED CRÊPE DE CHINE. Printed crêpe de Chine used for SUMMER SUITS—or for blouse and jacket worn with a plain skirt—or combined with same pattern georgette for an afternoon dress. Many printed afternoon dresses. Many BLACK BACKGROUNDS with tiny, brightly coloured FLOWER AND LEAF PATTERNS.

Skirts slightly circular in cut; short for daytime wear; longer for afternoon. Feeling of width at the bottom. SIMPLE LINES, little detail. Simple black day coats, straight or circular cut, have BOWS OF ERMINE tying at neck and waist, or are edged with a band of flat fur.

Evening: long uneven hem-line; four points or points and ruffles that dip in back. PLAIN TAFFETA bands hem PRINTED CHIFFON dresses with large floral patterns. Printed ottoman, warp- or plain-printed taffeta, gold and silver lamé dots on taffeta, or taffeta dots applied on tulle, fine lace edging used on tulle like a braid.

COLOURS: black, beige, brown, yellow, grey, blue. MIXTURES: navy-blue and red, black and white, black and pale blue, black and yellow, orange and beige, beige and brown. Evening: BLACK; prints: nasturtium shades and brown, pale greens on white.

LANVIN

CHECKERBOARDS and DOMINOES. On dresses and coats, both day and evening. Incrustations, cuts and appliqués, with OPAQUE and TRANSPARENT combinations, of the same tone. PRINTS and tweeds, in BLACK and WHITE, BLUE and WHITE, RED and WHITE, and beige and brown.

The ENSEMBLE is stressed for all occasions of the day and evening.

Many SUITS, with cardigan-like jackets, DARK skirts, LIGHT blouses. In fine woollen, tweed, or crêpe de Chine—plain or printed.

For sports wear, collarless cardigans, opened on ONE SIDE and buttoned at the shoulder; or three-quarters coats. Both worn over one-piece dresses with skirts cut on a slant, reaching well below the knee. Good versions of the HORIZONTAL motif, and interesting bright coloured SCARFS.

LONG COATS, autumnal in character, with fur collars—some encrusted MOUCHER fur collars. LIGHT-WEIGHT coats—two-thirds, three-quarters, and seven-eighths in length; BUTTONLESS, COLLARLESS.

Interesting details include: large LOZENGES of light coloured fabric or fur applied over the elbows of coats and dresses; a large bow of grey grosgrain, tying the collar of a black coat; a one-sided under-arm grosgrain LOOP—extending from the waist-line to the shoulder—on both afternoon and evening dresses.

DAYTIME materials: fine woollens, diagonal-weave cheviots, light-weight tweeds, crêpe de Chine—plain or printed; crêpe marocain. Rodelic voile, crêpe georgette, shantungs; and broadcloth, confined to afternoon coats.

Colours: NAVY-BLUE, Nattier-blue, grey-blue; GREEN—emerald and olive-green; mixed greys, beige. BLACK AND WHITE very important. Combinations of blue, white, and red.

The MODERN ROBE de STYLE continues to be Lanvin's triumph; the huge circular skirt, augmented by a PEPLUM—sometimes a fantail peplum—in contrast to the slim, moulded bodice. Designed for the young girl in ORGANDIE or STARCHED voile. Usually of TAFFETA or FAILLE, plain, printed, or strass-embroidered; sometimes of TULLE. Capes designed especially for these dresses.

Another EVENING SILHOUETTE has long, irregular, low-placed fulness. Again, a beaded MOULDED SHEATH, low side width introduced by triangu-

(Continued on page 202)

BURTON HOLMES: "The Barcelona Exposition will be magnificent—Not the most alluring exposition in Spain—is Spain herself."

LUCREZIA BORI: will be in Barcelona in May, and says: "Don't miss brilliant Barcelona or the equally brilliant Exposition."

THORNTON WILDER has written that he expects to visit the Exposition and study the wealth of historical and artistic exhibits.

LOUIS BROMFIELD: "The Barcelona Exposition promises to be magnificent, and an extremely interesting show of modern art and architecture."

GENE TUNNEY The former champion expects to be present at the opening of the great Sport Stadium.

ALEXANDER WOOLLCOTT: "I'm planning my spring tour to Europe so I will reach Spain and Barcelona—after the Exposition opens."

ADOLPHE MENJOU finds Barcelona entirely to his sophisticated satisfaction and is planning to visit it in the early summer

WILL HAYS: "I have been pleased to note interest among motion picture people and their hope to visit Barcelona next summer."

SOPHIE KERR: "... The plan for Barcelona's Exposition is superb, and the city has the ability to make it a great success."

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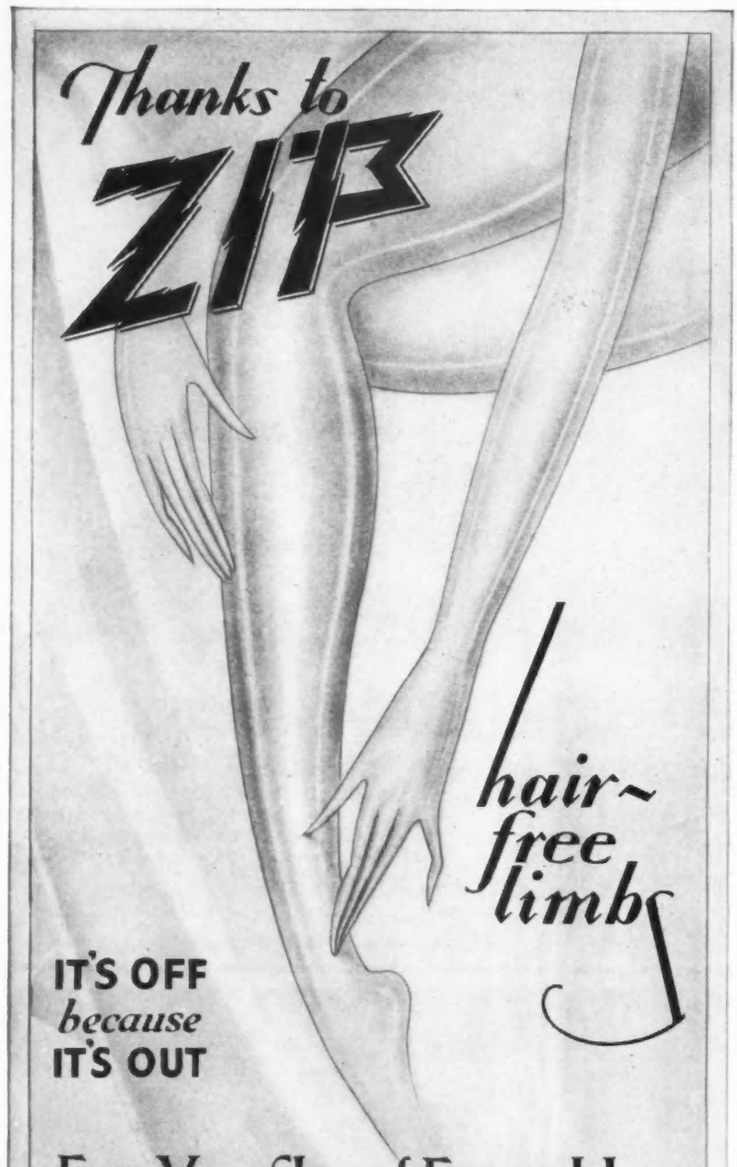

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NOTES ON THE COLLECTIONS

(Continued from page 200)

lar chiffon sections that trail upon the floor.

BEADED DRESSES. Solid, parti-coloured tubular beading in BLACK and WHITE. Strass beading. Less formal dresses of georgette crêpe, plain or printed chiffon, crêpe satin, and lace.

Evening colours: violet, flame, emerald. Prints with light backgrounds. BLACK, WHITE, BLACK and WHITE.

LUCIEN LELONG

Many natural, WEARABLE GREYS for sports ensembles, consisting of cardigan suits and tailored top-coats. Linen-weave woollens and plain jerseys. New LOZENGE-PATTERNED JERSEYS for one-piece runabout dresses with LONG CARDIGAN JACKETS and scarfs.

SPORTS and DAY skirts have a CIRCULAR cut, with fulness concentrated at two places in back, giving a backward swing to the skirt; or a circular-cut FLOUNCE, applied just above the knee, on a tubular skirt. PEPLUMS, flat in front, fall in a draped point in the back over a narrow skirt with a flaring hem-line. Bodices, cut kimono fashion in front, with a raglan shoulder at the back and a high neck-line with scarf ends tied in a bow. Sleeves: loose at the cuff, without buttons of any kind. Belts at the point of the hips.

Formal and informal ensembles, with THREE-QUARTERS coats. One, entirely of MAT black broadcloth, has a sleeveless two-thirds jacket, with a SPLIT-CAPE back. Another, of black-and-white printed crêpe de Chine, has a border of black fox and hanging panels. The formal coats have swinging panels. All-black ensembles are relieved, sometimes, by a fox collar. Other coats have TIERS and CAPE SLEEVES. Printed crêpe de Chine dresses have plain cloth coats. Grey-and-white prints, grey coats; blue-and-white prints, blue coats. Several printed dresses have printed cardigans. A plain GREY dress has unpressed pleats, held down by widely spaced horizontal rows of stitching, the fulness released at the hem-line; worn with a short grey jacket. Many BLUES and GREYS, also shades of blue-green. Black-and-white combinations. More PLAIN colours than PRINTS.

Formal AFTERNOON dresses of printed chiffon, in LARGE MODERN PATTERNS, vivid flowers, plate-sized polka-dots. Flat, overlapping tiers continuing into floating panels give uneven hem-lines, and ends are knotted at the back of the neck-line. Many small-patterned lace dresses—with boleros, long sleeves, and dipping hem-lines—have the character of DINNER-DRESSES. In black, navy-blue, or shades of grey.

EVENING: an effect of BOLEROS flaring in back, or very high in front, and often running into an oval that drops to below the hips in back. Layers of tailored TULLE—cut away in front, over a straight tulle foundation—flare at each side and sweep the floor in back; straight simple bodices, tulle flowers. Belts of self-material with beautiful BAGUETTE RHINESTONE buckles. Some all-over beading in small JET BUGLES either solid or giving the effect of a small brilliant line-check. Beaded and silk-embroidered cardigans with plain chiffon dresses. Motifs of fine bead embroidery define the hips and waist of plain chiffon dresses. Curved bands mould the hips of a dress with white bodice and flaring black skirt. PEPLUMS, floating panels, round-edged panels, dipping hem-lines. MUCH TULLE, much chiffon; FEW PRINTS.

CAPES and CAPE COATS, in velvet or in satin façonné, with a tiny lamé design, blend with the dresses and are long and ample.

Colours: many PASTELS, SPRING GREENS, white, pink, violet, blue-greens, MUCH BLACK.

LONDON TRADES

TWO- and THREE-PIECE sports ensemble.

Some RUNABOUT dresses.

Excellent TWEEDS and woollens in patterns resembling checks, others like men's shirting patterns—one with a pronounced horizontal cord feeling in grey and red. TWO WEIGHTS of the SAME TWEED and pattern used: nine ounces for the coat and five ounces for the dress.

Men's shirting, plain and printed pongee, printed crêpes, PRINTED LINEN for dresses with PLAIN LINEN bordering skirt hems and for cardigans. Basket-weave woollens, silks, and jerseys. Organdie, piqué, and shantung for collars, cuffs, and bows, organdie piped in dark or printed material.

SLEEVELESS DRESSES in shirting, piqué, satin, linen, and exotic silks.

CARDIGANS WITH ALMOST EVERYTHING. Silk and wool with printed silk dresses, plain linen with printed linen, angora with satin, wool with piqué, jersey and tweed, matching cardigan and sweater in a HERRING-BONE WEAVE JERSEY. Sweaters of lace-like jersey with rough all-over embroidery.

Much STITCHING and CUT, general feeling of HIGH LAPELS, FREE and ENCRUSTED BOWS used for decoration and TO FASTEN coats. Peplum patch pockets, coats mostly straight, some with slight flare.

BOX PLEATS GALORE—some plain, set simply on yokes; others inverted and deeply overlapping used in groups. EXCELLENT BELTS of grosgrain ribbon and silver rings, the grosgrain pulled through the rings, turned back flat and snipped diagonally, leaving fringed edges, and of felt at least two-and-a-half inches wide with narrow stitched bands of contrasting felt, fastening with narrow leather strap and metal buckle.

COLOURS: beige, black, navy-blue and lighter blue, deep and bright reds, vivid and soft greens, brown. MIXTURES: black and yellow, grey and green, beige and brown, red and white, blue and grey, black and white.

LOUISEBOULANGER

DRESSMAKER COLLECTION in regard to variety of cut, details, and trimming.

DRESSMAKER SUITS of French novelty woollens—jackets of which are three-quarters in length, sometimes with unpressed box pleats, carelessly belted and slightly bloused at natural waist-line. SKIRTS with straight yoke around hips above much fulness, obtained either by soft, un-

(Continued on page 204)

100 YEARS *in the making*

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Suit, Overcoat *and* Cap to Match

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Overcoat . . $37 Suit $35; Cap $3 Smartest. Most serviceable. Made of durable, all-wool Oxford Gray Whipcord. All strictly in keeping with motordom's latest fashion.

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Home fresh fruit drinks problem.. *Solved!*

TIME, labor, and mussiness are saved and more Orange or Lemon Juice is secured when the whizzing cone of the Electric Sunkist Junior Extractor snaps into action. Here is a *perfect*, sightly piece of mechanism built to do a great job—day *and night!*

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Presented and guaranteed by the California Fruit Growers Exchange after long and exacting experimenting. Strong and handsome, this *proved* Extractor stands 10 ins. high and weighs 6 lbs. Only two instantly removable parts to clean under faucet.

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THE MODERN DAUGHTER—graceful as a greyhound, a star at tennis, golf, riding or swimming; with not a nerve or ache in her vital body—how she has shattered hidebound traditions. In a less-enlightened age, "girls didn't do such things"; it was unladylike to be too healthy.

Millions of mothers whose girlhood was repressed are being trained by daughters to be young again—to know freedom—to grasp the idea that drudgery and useless labor are a sinful waste of life.

Modess is one of the many recent inventions which do away with drudgery and discomfort—the drudgery of the old senseless way. Young women everywhere have found Modess to be convincingly better than older methods.

The gracious ease and softness of Modess are certain to please you. There are no square edges to chafe—the sides are smoothly rounded. The filler is a remarkable new substance invented by Johnson & Johnson, world famous makers of surgical dressings and adhesive tape. It is as soft and yielding as cotton, amazingly absorbent and instantly disposable. The gauze is cushioned with a film of cotton for greater comfort.

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WORLD'S LARGEST MAKERS OF SURGICAL DRESSINGS

Modess
(Pronounced Mō-dess)

SO INFINITELY FINER

NOTES ON THE COLLECTIONS

(Continued from page 202)

pressed box pleats, bunches of gathers, groups of shirring, or circular cut. Selvage of woollen often replaces hem. SOFT BLOUSES—of printed crêpe de Chine, novelty woollen crêpes, and lace jerseys—that are draped up in front and fit tightly around the hips, with shirring at each side; or LONG TUNICS split up the sides. Blouses usually sleeveless.

ENSEMBLES GALORE. Coats of every conceivable length. Collarless tweed or woollen coats are three-quarters, seven-eighths or full length, worn with scarfs, with skirts to match and blouses of printed crêpe or novelty jersey. Novelty woollen coats with encrusted tailored collars, free revers. Coat fulness released from narrow shoulder tucks. Cardigans five inches longer in back than in front. CAPES shown for day and evening. FORMAL AFTERNOON DRESSES of printed crêpe de Chine or foulard or transparent woollen, completed by JACKETS of same material that button snugly around the hips.

TWO NEW SKIRT SILHOUETTES for afternoon and evening. (1) Horizontal flat tier fitting around hips, under which issues a full, gathered skirt giving tunic effect. (2) Polonaise overskirt draped up at side over all-around gathered underskirt. Skirts often slit few inches up side at hem-line.

DETAILS: Soft scarf collars, diagonal neck-lines. Fluted chiffon used for collars and cuffs, finished by rosettes. LACE for collars, cuffs, jabots; narrow lace edging on crêpe de Chine afternoon dresses. Flowers: printed chiffon to match; shiny velvet daisies. Silk eyelet hand-embroidery of tiny marguerites used throughout the collection, outlining seams and edges. RAVELLED EDGES. SHIRRING. Rhinestone and other novelty BUTTONS. Novelty wooden BELT BUCKLES worn at side or back. FEATHERS: soft, clipped feather trimming in imitation of beige and blue fox used as SUBSTITUTE FOR FUR on afternoon and evening capes and coats.

DAY MATERIALS: étamine (transparent wool crêpe), novelty lace and printed jerseys, tweeds and mixed woollens, mixed silk-and-wools, wool voile, toile chemisier, tussur, printed crêpe de Chine, satin and chiffon. French fabrics used exclusively. COLOURS: autumn colourings; natural colours; beiges in all shades; beige and brown; salmon, grey, and black; black and white; yellow, beige, and brown.

INTERESTING NEW DEVELOPMENT in evening silhouette. Low fulness introduced by soft unpressed pleating: gathered panels attached at waist-line across back, that fall straight to ground. Cartridge pleating around hips on chiffon dresses. MANY TRAINS. Square or round décolletages, slit down in back to waist-line and tied at top edge by shoe-string laces of material to match. Interesting mouchoir neck, cut in one with the dress, draped high in front, the ends tied at low back décolletage. Usual Louiseboulanger puffs and choux that end in trailing panels. One dress ankle-length in front, trailing in back.

EVENING MATERIALS: faille, taffeta, printed ciré chiffon, plain and printed chiffon, gauze lamé, dull satin. Long sheath-like bodices of pailletted tulle, with floating tulle panels on skirt. Lamé crêpe de Chine. Autumn colourings, white, pink, light blue, brick-red, vivid blue, yellow-and-white, black. TWO MATERIALS and TWO COLOURS often combined in one dress.

MARTIAL ET ARMAND

New YOUTHFUL afternoon and evening SILHOUETTE. Backward flaring PEPLUM repeated in hem-line FLOUNCE.

PLAID or printed tuslikasha. CRAVAT SILKS combined with LINEN-WEAVE woollens, for one- two- or three-piece semisports ensembles. Runabouts in linen-weave silks and woollens, or fine CHECKED or herring-bone weave woollens. NECKTIE SCARFS of printed tuslikasha. Plain tweed coats, with princesse line.

Many plain or printed crêpe de Chine dresses—combinations of prints. Much HAND-WORK, faggoting, tucking, hemstitching, inserted bands of KNIFE PLEATING, and PRINTED BORDERS, or borders of knife pleating trim georgette crêpe or chiffon formal afternoon ensembles. Coats have CAPE SLEEVES, bands of pleating, dyed ermine or fox cuffs and collars.

Evening: plain or lamé taffeta, tulle, chiffon, lace, new WIDE-MESH coarse thread TULLE. Dresses have shoulder capes, boleros, cardigans, faggoting, insertions of tulle, TULLE BORDERS, uneven hem-lines. LONG coats, mink borders and trimming.

COLOURS: day: BLUES, black, TOURTERELLE, nasturtium shades. Evening: BLACK, grey-greens, blues, yellows.

MOLYNEUX

CAPES and BOWS, on dresses and coats and capes, day and evening.

A series of one-piece RUNABOUT dresses in light-weight FIVE-OUNCE or OPEN-WEAVE TWEEDS in small CHECKED WOOLLENS or NEW TRANSPARENT WOOL CRÊPES. These have long bodices, slightly bloused, and are held around the hips by stitched bands or horizontal tucks, finished by a SEMIENCRUSTED BOW or a tailored belt of self-material. These dresses have little separate SHOULDER CAPES, BOLEROS, or CARDIGANS—sometimes SLEEVELESS, sometimes lined with printed crêpe de Chine, or of a new large EVEN MESH LACE JERSEY.

Several COAT-DRESSES in light tweeds, also ensembles with short, plain, cardigan-like jackets, two-thirds in length, with a printed lining, printed blouse, and plain skirt.

CAPES of tweed or light-weight dark woollens. Coats, mostly furless, having SHOULDER CAPES or CAPE SLEEVES, tiers or split panels over a narrow foundation, and diagonal tucking or ENCRUSTED BOWS, are worn over plain or printed dresses. Dark brown voile RODELIC, with a white hair-line check, makes an ensemble with a THREE-QUARTERS length coat. Other ensembles are in NAVY-blue, black, and shades of COCOA AND CHOCOLATE, beiges, dull almond-green, and olive-grey.

FORMAL AFTERNOON or garden-party ensembles of PRINTED CHIFFON. These coats are THREE-QUARTERS or SEVEN-EIGHTHS in length, with bands of small ruffles at the bottom. PRINTS in combinations, such as BROWN AND WHITE; YELLOW, BEIGE,

(Continued on page 206)

Miss **GRETCHEN COLNIK** *of* **GREAT NECK**

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Every Marlboro full, round and firm.
Famous wherever fashion gathers.
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The .... La France Belt

DEFT fingers weave silken strands into a new Paris fancy—the elastic cord belt called *La France!* Woven by hand in two colors to give the desired ombré effect—also in solid pastels or all white—this smart model fastens with a clever slide device instead of a buckle. *La France* is but one of the many novel designs made exclusively by Slote & Klein, the world's largest producers of women's and children's belts. Posed by Marjorie Peterson of the *Red Robe.*

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Gives an upward *converging* support—relieves pain—produces a perfect contour.

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Please send me FREE Book "Health and Beauty"—Today.

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Keeps You Fit!

NOTES ON THE COLLECTIONS

(Continued from page 204)

AND BLACK; black and white; green and white; red, cream, and navy-blue.

Evening: moulded hips; bloused bodice; low-placed tailored belt; LOWFULNESS; flounces or panels; floating ends; ENCRUSTED BOWS; low, rounded décolletages, front and back; long back hem-line; BOLEROS; little full cape-backs, below low décolletage; CARDIGANS, matching or contrasting, as printed chiffon with plain, or beaded chiffon with plain.

Many PLAIN AND PRINTED chiffon dresses. One has a PRINTED black-and-white chiffon BODICE that merges, almost imperceptibly, with the PLAIN SKIRT. Petals of starched chiffon, or flowers of *plissé* chiffon, placed low on the skirt, give fulness and resemble ruffles. Bands of ostrich feathers are also low-placed. Fine BEADING in LOZENGES or in a flower pattern on plain chiffon gives the effect of a PRINT. Beading in HORIZONTAL STRIPES or in an all-over crystal and rhinestone design is also used.

Some DINNER-DRESSES in PRINTED or PLAIN chiffon, with EVEN HEM-LINES. Much PLAIN and PRINTED CHIFFON and TULLE; tulle with flat, silk-embroidered flowers; also moire, lamé moire, taffeta, printed and façonné, printed crêpe satin, and beaded satin.

Colours: BLACK, COCOA-BROWN, beige, NAVY-BLUE, pale green, dark bright blue. Prints: BROWN AND WHITE; ORANGE, BLACK, AND BEIGE; green and white; black and white. Also multicoloured flower patterns.

Capes predominate for evening. In PRINTED CHIFFON, contrasting with the dress; also in satin and lamé. Coats of satin or lamé have fox collars and all-over beaded designs.

JEAN PATOU

Patou's new silhouette emphasizes LENGTH.

Two-piece BEACH PYJAMAS with THREE-QUARTERS length coats, trousers, skirts, bags, parasols, and sombrero hats—in printed surah, crêpe de Chine, satin, or façonné materials. BLACK-AND-WHITE combinations and flowered prints.

FOUR-PIECE sports ensembles: blouse or sweater, cardigan, coat, and skirt. Horizontal tweeds, in black-and-white; red, white, and beige; green and yellow. Washable Balbriggan sweaters. Some THREE-QUARTERS length sleeveless cardigans under three-quarters length coats; longer box-pleated skirts. Silk piqué and diagonal silk serge for sleeveless TENNIS dresses with woollen cardigans.

TAILORED SUITS, of men's suitings and mixtures—jackets fitted over hips, some three-quarters length jackets, lingerie blouses.

RUNABOUT DRESSES of fine woollen mixtures, finely checked woollens, or Balbriggan jersey, slightly fitted, circular skirts, piqué touches.

Day and afternoon: LONG silhouette, skirts midway to ankle. Belt or inserted groups of SHIRRING at waist-line and hips, or buttoned back belt. Stitched-down groups of pleats, sometimes inserts of *plissé soleil* at bottom of skirt. Fu hanging jabots, LINGERIE collars an cuffs throughout; handkerchief line lawn, organdie, georgette crêpe, fin drawnwork or Valenciennes edging o guimpes and blouses; lines of horizon tal faggoting on both silk and woolle dresses. Many loops, looped ends, tab and bows, horizontal tucking, an stitched-down bands. Horizontal cut interlacing bands continuing into fu ness back and front. Long, fitte printed tunics FLARING AT BOTTOM Bias flounces set on in points givin uneven or pointed hem-lines to skirt of formal afternoon dresses, often wit REAL LACE touches.

Printed dresses: smal flowered designs with black back grounds—many black-and-white pe drawings; red, black, and white dark red and white; beige and brown combinations; some polka-dots.

Printed crêpe de Chine en sembles and ensembles of CRAVAT SIL with plain CARDIGAN-LIKE THREE-QUAR TERS LENGTH coats. Some printed en sembles with printed cardigan jackets Furless coats over printed dresses, of transparent woollen called "Fleur de laine." Sometimes a fine binding of th print edges the coat collar. Some coat are lined with print; others, all black are trimmed with monkey fur. Other are in a soft beaver-brown. Many hav a back dip and low flare.

Dressmaker suits are of crêp de Chine or taffeta—either warp printed or plain black for jacket, plai for skirt; lingerie blouses.

HATS are given im portance, each costume having its own individual hat.

Evening: preva lence of BLACK. The fitted, princess silhouette is long and beltless. A series of DINNER-DRESSES, to be worn with hats, are in satin, moire, taffeta, and have accompanying coats. The hem line of long points is even front and back, the décolletage is medium. Many skirts are ankle-length with points that touch or TRAIL UPON the floor. Low-placed RUFFLES, flat front or back drapery. SHIRRING and GROUPS of SHIRRING mould the figure and soften the fitted line; diagonal cut, tucking and tiny flat pleats all contribute to the slim line with its low flare and bulk

Patou's new MAT TULLE is EXCELLENT in TAILORED BLACK dresses, some with bodice of overlapping layers, giving a bandaged sheath which extends well below the hips and from which the tulle stands out stiffly. PLAIN and PRINTED chiffon dresses have capuchon back décolletages; capes or handkerchief scarfs are fastened at the low décolletage and knotted in front. Lace dresses, in small patterns, beige or black, have long-sleeved dalmatics, of unusual length. Some beading of crystal on taffeta, of jet on black chiffon; a little lamé.

Evening COATS form a colour ensemble with the dresses. They are very long and of flat crêpe or of artificial velvet, often fur-bordered and with fur collars. Coats have an autumnal feeling. Several three-quarters length DINNER-COATS are of black taffeta.

Patou's new COLOUR "CAPUCINE" is a nasturtium colour, shown in three shades, of which the

(Continued on page 208)

Deftly tailored . . . in a versatile range of novel, colorful patterns and smart, pert styles. Today's Pajamas . . . for Miss or Madam. Serviceable . . . but most aristocratic. At your favorite store, in the lingerie department. Fashioned by The Futurist Company—New York and Chicago.

FUTURIST MODERN PAJAMAS

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says Kipling . . . but she is a regular Hotel Sherman chef when she regales family or guests with College Inn Chicken a la King.

Like those Continental places renowned for some great dish, the famed College Inn has its Chicken a la King—and the same chefs make it for your use at home!

Smart women use this and other College Inn delicacies for their smartest meals. Inexpensive. At all good shops.

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sponsors a new assemblage of French conceptions of authoritative modes for spring and summer, chosen abroad for individual interpretations.

Pride of Possession

WACHENHEIMER Real Stone Jewelry—This '*Geometrique*' design showing the influence of the present day symmetry, is interestingly modern—a possession of which to be proud.

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BLUE ROSE SOAP

If you love true luxury *here it is!*

The fresh, delicate fragrance of this azure-tinted Lanchère Blue Rose Soap is a never-failing treat. You'll delight in its luxuriant, satiny lather. Its gentle, yet thorough cleansing qualities will leave you soft-of-skin—refreshed—invigorated.

Lanchère Blue Rose Soap, for both bath and complexion, is made of the purest ingredients. In hard water or soft it lathers freely. Has a soothing, softening effect on the skin. Hard milled, it can be used down to the last thin wafer.

Lanchère Blue Rose Soaps—for the bath, 50c the cake; for complexion, 35c the cake; guest size, $1.25 for box of twelve.

Lanchère Blue Rose Bath Crystals are immediately and completely soluble, leaving no unpleasant granules in tub. Abundant fragrance is held in each crystal—a delightful and stimulating bath luxury—$1.00.

Lanchère Blue Rose After Bath Dusting Powder—This downy, soothing powder completes the luxury of the bath—furnished in exquisite unbreakable container, impervious to moisture, $4.00. Can be refilled at moderate cost.

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Use a BOHN *refrigerator with the electric unit of your choice.*

THE modern refrigerator, in any size and for any use, is mentally envisioned in all its sheer white porcelain loveliness, a piece of furniture in which the pride and reliance of the owner is definite and unvarying.

The housewife's sigh of relief was heard all over the land when the designers of refrigerators *made the inside of refrigerators white.* At last food was to be in surroundings absolutely sweet and pure. Then came the thought that the purity which porcelain lining assured within, might just as easily be adapted to the *outside,* and so the last word in refrigerator appearance was added to the last word in food preservation and care.

Wise was the one who protested against gilding the lily. And so perhaps the day is still distant when refrigerators, especially of the BOHN standard, will be greatly changed from their present beauty, utility and purity.

BOHN *is the world's largest manufacturer of quality refrigerators.*

Bohn Refrigerator Company
Saint Paul, Minnesota
New York Chicago Boston

BOHN *SYPHON REFRIGERATOR*

NOTES ON THE COLLECTIONS

(Continued from page 206)

lightest, pale orange, is the most becoming. He shows it in wool, crêpella, crêpe de Chine, in velvet and velveteen, and in prints—for sports, afternoon, and evening.

Day: many combinations of BLACK-and-WHITE, pink and black; yellow touches on black; navy-blue and white, green and white, dark red and white, red-and-black prints.

Evening prints: orange, black, and white; coral and black; green and yellow; green and white; blue and white; orange, yellow, some bright blue, some smoked navy-blue, and a great deal of black.

SCHIAPARELLI

Sports clothes for town and country. Runabout dresses. Ensembles and tailored suits of BEAUTIFUL TWEEDS in EXCELLENT COLOUR COMBINATIONS—nasturtium shades, RED AND BLACK, blue and white, CHOCOLATE-BROWN AND WHITE, grège and green, and in cream-white hop-sacking, sometimes with a large black overcheck.

Coats are loose and seven-eighths or three-quarters in length, with SLEEVE CUT and INTEREST. Rows of machine-stitching stiffen the collars. A scarf of CRAVAT SILK edged with the tweed is pulled through slits in a grey-blue tweed coat. Coats are laced together with ribbon.

Crêpe de Chine blouses with draped NECK-LINES that TIE into KNOTS OR BOWS, or sweaters of wool, CROCHETED in a dish-cloth weave, are worn tucked into the skirts that have stitched crêpe de Chine YOKES, or—when worn with SWEATERS—matching knitted yokes. Other sweaters are of cream colour, wiry, natural wool in an enormous porous ribbed weave; sleeveless, and worn with the cream hop-sacking suits; or with suits of TUSSUR or crash in NATURAL COLOUR. STRING is CROCHETED into sweaters or KNITTED INTO CARDIGANS and is also used for BELTS and BAGS. Other knitted wool sweaters have brightly coloured HERALDIC ANIMALS.

Runabouts are in CELLULAR WEAVE WOOL CRÊPES, novelty MADIANAS, TUSSUR, or TUSSELYA. Sports dresses are in LINEN, plain or with machine-embroidered flowers.

Bathing-suits are hand-knit in a SUNBURN shade, with tattoo designs knitted in black. Beach capes are seen in vertically striped black-and-white COTTON JERSEY.

SCARFS are of CRAVAT SILK or of plaid TAFFETA and have pleats stitched down through the middle, narrowing them and leaving flaring ends. All buttons and buckles are of LEATHER, ENAMEL, or REAL IVORY.

CREAM and STRING colours predominate throughout. Black, some navy-blue, also yellow.

J. SUZANNE TALBOT

ENSEMBLES, usually with LONG CARDIGAN or THREE-QUARTERS COAT.

SLEEVELESS DRESSES for sports and afternoon.

Several distinctly NEW types of SKIRTS.

TWO MATERIALS frequently used for one dress.

Wearable versions of 1830 SILHOUETTE with bodice and pannier OVERSKIRT cut in one, reaching knee in front, split, and draped up in back by means of several flat vertical pleats at waist-line. UNDERSKIRT of superimposed pleats. PANNIER usually of printed taffeta, with underskirt to match print foundation.

Another SILHOUETTE has TRIANGULAR MOUCHOIR BLOUSE over skirt pleated all around or at sides and back only. Printed material over plain material to match background of print. ANOTHER has fine PLEATED FLOUNCES, straight across front and back, placed at varying heights. Usually combined with pleated SAILOR COLLAR at front and back.

A FOURTH skirt has three wide FLAT TIERS in front, edged with fine pleating, diminishing towards the back and draped up flatly at the waist-line, over flat underskirt, which has fulness through large inverted pleat at back. ANOTHER APPLIED DIAGONALLY in diametrical opposition, following line of diagonal neck. Yet ANOTHER skirt is flat back and front, with FAN-SHAPED PLEATS at each side, and dipping at one side.

HORIZONTAL MOTIF predominates: striped silks and jerseys, horizontal cuts on bodices and skirt yokes.

RODIER'S printed PLAID WOOLLENS used effectively for mouchoir skirts with scarfs to match. Woollen suits with silk blouses, many of them tucked-in. CHOCOLATE-BROWN and WHITE checked woollen tailleur with vest to match and blouse of yellow crêpe de Chine. SILK AND WOOL mixtures, woollens with a jersey weave, flannel-like woollens, madianas, tuslikasha. TUSSUR and SHANTUNG for summer dresses, in YELLOW, BLUES and WHITE. Printed goergette crêpe for two-piece afternoon dress with brown georgette crêpe jacket. POLKA-DOTS in crêpe de Chine and georgette crêpe.

New EVENING SILHOUETTE: long, moulded tunic, usually of chiffon or net, embroidered with tiny beads, over pleated skirt of tulle or chiffon. Other evening skirts in petal effects or with tiers that have pleating turned back on itself.

New elbow-length MOUSQUETAIRE GLOVE, shown by this house, is of thick, heavy antelope with hand stitching. Worn very large, loose, bulky, wrinkled, with practically every costume—even with evening dresses in bright contrasting or matching colours. SEPARATE SCARFS tie in small bow at side of neck. Others encircle neck and slip through the belt.

Colours: BEIGE, BLUE, beige and brown, brown and white, black and white, yellow and white, BRICKISH red, brick-red and yellow, red and black, green and black, green, yellow, and black.

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SPORTS frocks in a series freshly suggestive of YOUTH—some in silk shirting, some in checked cottons, and some in plain linen. These combine the VERTICAL with the HORIZONTAL el-

(Continued on page 214)

FTD

will wire flowers ANYWHERE for Easter!

EASTER . . . and flowers. How perfectly they go together! Symbols of Spring, flowers best reflect the spirit of this occasion. Your F. T. D. florist can telegraph Easter flowers or plants anywhere.

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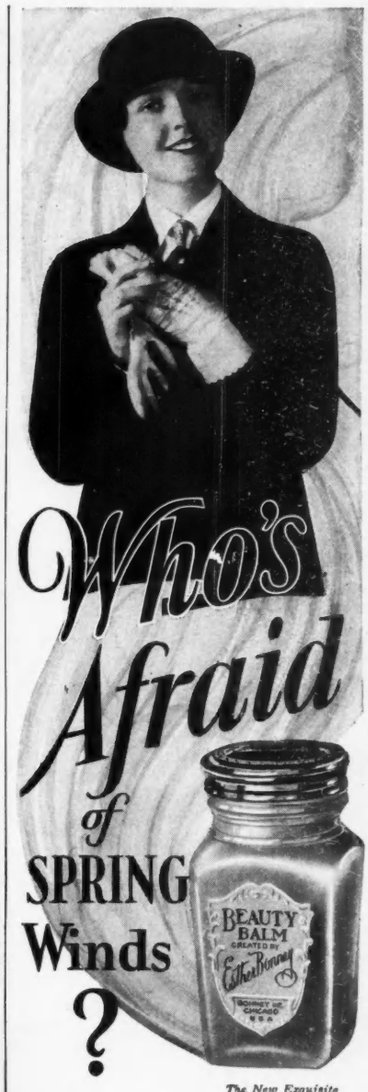

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"THE VALLEY OF ROSES"

The History of Bulgaria Is a Tale Untold Unless It Includes the Romance of the Attar of Roses

By THOMAS B. PRESTON

IN the heart of old Turkey, there is a beautiful valley where the atmosphere is sweet with exquisite perfume. It has been termed "The Valley of Roses," and rightly, for the queen of flowers grows there in profusion, assiduously cultivated by an industrious population. The plants thrive there as nowhere else on earth. This favoured spot, sheltered from the cold winds of the north by the Balkan mountains, which cross the peninsula south of the Danube, and protected on the south by the Sredne Gora, or "Middle Mountains," and the Karaja-Tagh, has an elevation of thirteen thousand feet. It is about eighty miles long by thirty wide. Thousands of rose-gardens are here and are the chief source of the famous attar of roses, the most delicate, if not the most expensive, of scents used in the perfumer's art.

Attar of roses is a product of the distillation of rose-water. The latter is made by boiling the flowers in water and condensing the resulting vapour, which retains their fragrance. Rose-water was first made in Persia during the caliphate of Namun, the son of Harun-al-Raschid, of *Arabian Nights* fame, who ruled at Bagdad from 810 to 817. Istakhri, the Persian geographer, says that during this reign the province of Fars was required to pay an annual tribute of thirty thousand bottles of rose-water to the treasury of Bagdad. Great quantities were manufactured in Fars at the time and exported to China, India, Yemen, Egypt, Morocco, and Andalusia; in fact, to every country to which the Mohammedan power had extended. It was through the Arabs that the art of distilling roses was introduced to western Europe. To this day, rose-water is an important article of commerce and is used for the bath, as an emollient for dryness of the skin and as an ingredient in many toilet preparations. More than eight hundred years, however, passed before the discovery of the exquisite essential oil known as the attar of roses, and then it came about in a romantic manner, as related by Manucci, a Venetian physician who resided for forty years in India.

A ROMANTIC DISCOVERY

According to Manucci, Jahangir, the son of Akbar the Great, founder of the Mogul empire in India, who came to the throne in 1605 and transferred the capital from Agra to Lahore, married the Princess Nur Jahan, surnamed "Light of the World," whose influence dominated his rule. In the seventh year of his reign, he gave a great festival in honour of his queen, which was celebrated with a magnificence surpassing even that of the luxurious courts of the great Moguls. Surrounding the palace was a wonderful garden containing all varieties of fruits and flowers. Through it flowed small streams beside winding paths, and one of them, an artificial canal, was filled with rose-water. The Emperor and his queen were walking along the bank of this canal one day when they noticed that a yellow scum had floated to the surface. This was collected, and the entire court was amazed with its delicate fragrance. This version of the discovery of attar of roses was found in the annals of the Mogul empire.

Another account is given by Mohammed Achem in his history of the great Moguls from 1525 to 1667. He places the discovery of attar of roses about 1612 among the "inventions of the Queen of the World," saying that, during the preparations for the festival mentioned previously, the mother of Princess Nur Jahan presented to the Emperor a vial of the essence of rose-water that she had extracted. The Prince thereupon gave his name to the newly discovered oil, callling it Jahangir perfume, at the same time presenting the Princess with a necklace valued at thirty thousand rupees.

AN ANCIENT ART

From India, the manufacture quickly spread to Persia, thence to Turkey, and all over the Arab world. The Turks introduced it into Bulgaria, which had long before succumbed to the advance of the Crescent. Thus it is that the cultivation of roses for the purpose of distilling the famous attar is one of the most ancient industries of Bulgaria, which was found to be an ideal location. The soil of Bulgaria can be thoroughly permeated by water, there is protection from the cold winds in winter, and there is an absence of either excessive rain or drought. The Tunja River, which flows through "The Valley of Roses" from west to east and then turns south, emptying into the Maritza at Adrianople, assures a plentiful supply of water. The valley is unique for the purpose of cultivating roses, just as the Vuelta Abajo in Cuba is for growing tobacco. Identical plants taken to other localities will not thrive so well, even when the soil is transported with them and embedded in another place.

The Ottoman government tried to establish the rose industry in Asia Minor. Many acres were planted around Brusa at the instance of the enlightened Turkish statesman, Ahmed Vefik Pasha, once Prime Minister, who, in 1879, was appointed Vali of Brusa. His services to the province rendered him so popular that, when he was recalled three years later, the Constantinople authorities, fearing an outbreak, thought best to kidnap him secretly by night from the government house in Brusa and take him to his private residence on the Bosporus. The roses that he left behind apparently thrived, but the flowers on distillation produced very little attar.

ATTAR OF ROSES

Two varieties of roses are cultivated in the Balkan valley. One, the *rosa damascena*, is red in colour and takes its name from the ancient city of Damascus in Asia Minor, from which the flowers may originally have come. The other is white, the *rosa alba*. They are both used in distilling the attar, but the red variety is richer than the

(Continued on page 212)

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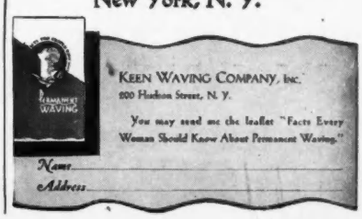

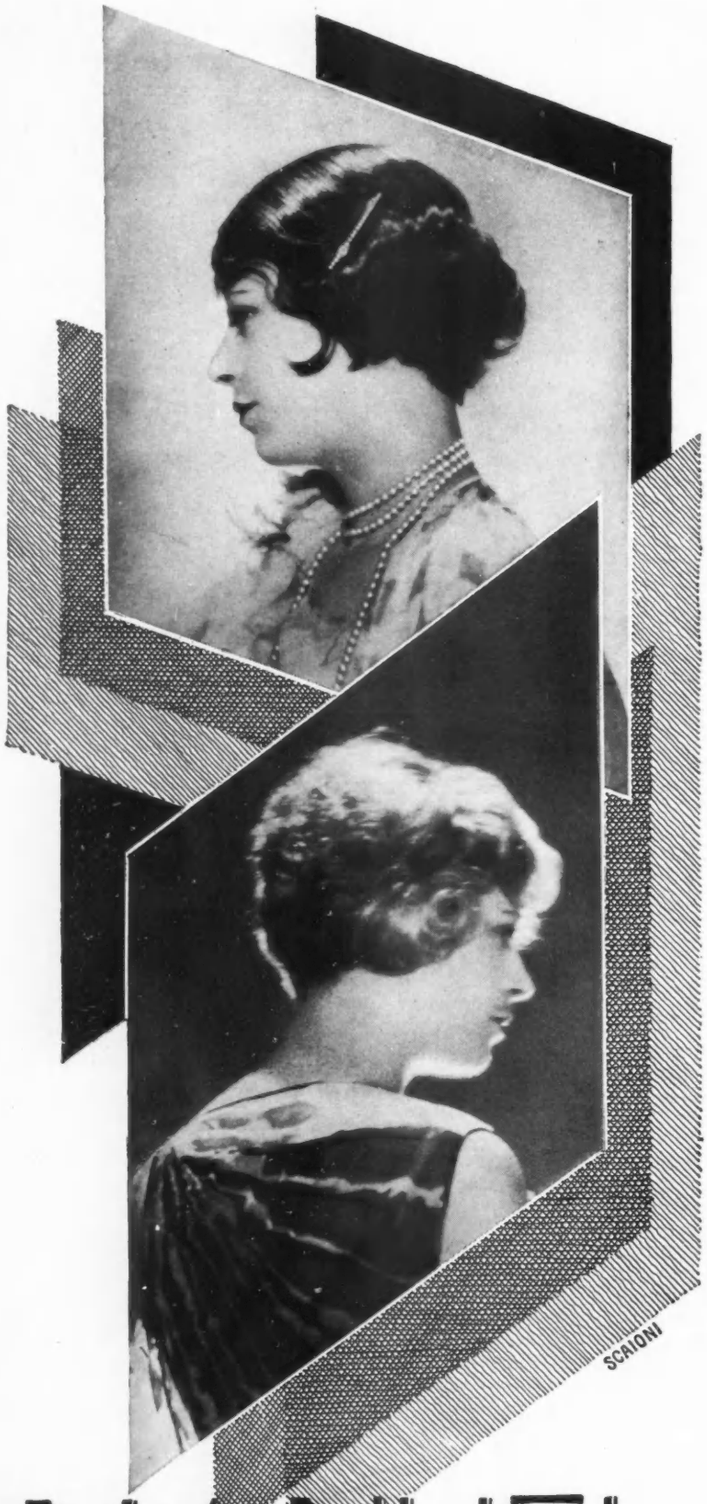

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"THE VALLEY OF ROSES"

(Continued from page 210)

white in perfume and essential oil. Planting a rose-garden is very much like setting out a vineyard. The soil is first prepared by careful tilling and fertilizing with rich manure. Then, rows of ditches, approximately four and a half feet apart, are dug. The ditches are eighteen inches in width and in depth. The cuttings are planted in the bottom of the ditches in a mixture of loam and manure. Within a year, the bushes are a foot high, but they do not bear profusely until the third year. The bushes are then about six feet high and yield abundantly for twenty years. There is only one crop a year.

Gathering the roses begins about the middle of May and lasts from eighteen to thirty days, according to the weather. During hot summers, the collecting is more rapid. Roses gathered in the sun are not so fragrant and yield less attar than those that are picked in the shade or on cloudy days. Women and girls gather the flowers and carry them to the nearest distillery. There, the petals are first spread out on a cool surface and then placed in the still, which usually holds twenty gallons, in the proportion of twenty pounds of roses to fifteen gallons of water. They are distilled the same day that they are picked.

AN EARLY START

The gathering begins at daybreak and stops about ten or eleven o'clock to avoid the midday heat. If the day is cloudy, the process lasts an hour or two longer. When the harvest is abundant, the flowers often exceed the capacity of the stills, and, in very prolific years, many have to be thrown away. The stills are about the size of a dealer's large milk-can, generally of copper, and are narrow, funnel-like, at the top, over which is placed a spherical hood from which a straight tube leads to a condenser in running water.

The first distillation takes about three-quarters of an hour and usually yields thirty pounds of rose-water. This is again distilled. One hundred to one hundred and twenty pounds (according to strength) yields about thirty pounds of the concentrated extract, which is strong in odour and of a cloudy appearance, owing to minute yellowish white globules, lighter than the liquid. These globules gradually rise to the top and are skimmed off, and this is the real attar of roses. Just before the War, there were eight billion roses gathered annually, weighing forty-five million pounds. A one-acre garden under favourable conditions will produce two thousand to twenty-five hundred pounds of roses from which ten to fifteen ounces of attar may be distilled. Of course, the production varies with weather conditions, but it averaged, for the first twelve years of this century, about one hundred and seventy-five thousand ounces. The record amount was two hundred and twenty-five thousand ounces in 1906. The average value before the Balkan wars was twelve dollars and fifty cents an ounce. The largest markets then were in Paris, London, and New York. Nearly the entire product is exported.

DIFFICULTIES IN PRODUCTION

Since the Balkan wars, there has been a serious decline in production. The output in 1917 was only eighty-five thousand ounces. This fell to fifty-two thousand ounces by 1919 and was further reduced to fifty thousand in the two years following. Since 1921, it has increased, but the industry is only now beginning to pick up. Shut off from her markets by the Great War, Bulgaria experienced a decline in the price of the product and stocks accumulated until there was on hand, unsold, about two hundred and seventy-five thousand ounces, nearly half of which is said to have been of inferior quality. In 1919, more than one hundred thousand ounces was exported to New York to pay for fuel imported from the United States. By 1921, the stock on hand had been reduced to about fifty thousand ounces, valued at ten dollars an ounce. Many rose cultivators abandoned the industry, and five thousand acres were planted with crops thought more remunerative, especially tobacco.

Faced with ruin, the rose growers formed a union to protect themselves. At a meeting in Kazanlik over a year ago, they passed resolutions declaring it imperative to prevent adulteration by pursuing offenders more vigorously and by increasing the severity of the laws against importing into Bulgaria the oil used in these processes—generally called "essence of geranium." This is an extract from a plant named *palma rosa* and incorrectly called "Indian geranium." (The real geranium extract has nothing in common with this, for it has a strong lemon odour and is used extensively in perfumery, and it is this lemon quality that prohibits its being mixed with oil of roses.) *Palma rosa* is shipped from Bombay in great quantities to Constantinople, where, for many years, the adulteration of attar of roses—especially that from Bulgaria—has been carried on in a wholesale degree. Both the Turkish and Bulgarian governments forbid such adulteration.

The Rose Growers Union also urged the government to assure the purity and quality of attar exported from the country through tests by official chemists in cooperation with experts representing the Union. The Sofia authorities were requested to forbid the export of cuttings and plants, to grant a subsidy to aid growers in spreading among cultivators knowledge useful to improve their product. The Union hopes to establish in villages where roses are cultivated, model rosaries directed by instructors under competent agriculturists.

SOME STATISTICS

According to a report of the Bulgarian Minister of Agriculture, there were about twelve thousand acres planted with roses last year, and the yield of attar was sixty-two thousand ounces. The price ranged from seven dollars to eight dollars an ounce in 1923, but has advanced since then, and the crisis in the industry is said to be passing. A recent report states that stock on hand in Bulgaria is believed to be almost *nil*, and the acreage devoted to rose culture this year is expected to be considerably larger than that of 1926.

Since the War, there has been greater competition. In Germany, plantations of Damascene roses have been established, and the attar produced has been fairly good, although the quantity is small. India, Persia, Anatolia, Algeria, Russia, and Spain are countries in which attempts have been made to manufacture the oil, but with indifferent success. France is the only important rose-growing country outside of Bulgaria. The centre of the French cultivation is at Grasse, in the department of the Alpes-Maritimes, and a variety called the Provence rose is used for distillation. It is of weaker growth, attains less height, and the

(Continued on page 214)

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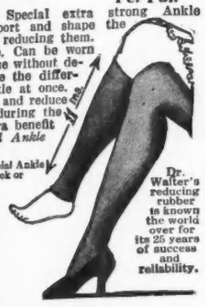

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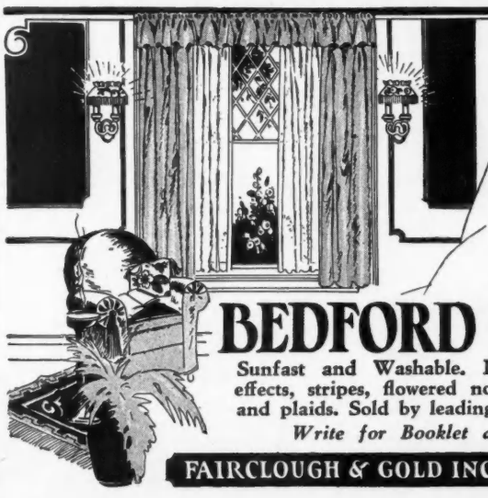

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Impressively correct, ultra-smart ultra-compact, charming, companionable . . . this Mendel Tourist that so easily tucks out of the way in the stateroom, slides under the Pullman seat, takes but little space in your car, and fits into the luggage compartment of the 'plane. Yet of such generous capacity that it holds 4 men's suits or 12 ladies' dresses . . . truly a wardrobe in suitcase size! It is a distinguished and *personalized* complement to the Mendel dust-proof Trunx that experienced travelers know so well, and the same exclusive features also render the Mendel Tourist completely dust-proof.

. . . at *your favorite Luggage Shop or Department Store.*

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Cincinnati

Made in Canada by THE L. McBRINE CO., Ltd., Kitchener

Mendel Trunx—the mark of *knowing* travelers! Complete protection, modish colors, the utmost in convenience. And — above all — *Mendel* quality!

MENDEL TOURIST
"—the case for every travel need"

"THE VALLEY OF ROSES"

(Continued from page 212)

flowers weigh less than those in the Balkan valley.

Modern methods of distillation have been installed in the last few years, including hydraulic, gas, and steam engines, but some growers say that the quality of the product is not equal to that of the simpler, old-style processes. Attar of roses was the most important article of Bulgarian exports to the United States before the Great War, amounting to more than three-quarters of the total trade of the country with America, but this proportion has declined on account of the great increase in other exports, chiefly tobacco. France, Germany, and Russia were the principal importers of the oil before the War, but their receipts have declined, while the amount taken by the United States has increased so that the consignments of attar of roses now sent from Bulgaria to this country rival those shipped to Paris. American women, to-day, may be assured of a steady supply of this exquisite perfume, which, hundreds of years ago, Mogul emperors gave fortunes to procure for the use of the favourite ladies of their courts.

NOTES ON THE COLLECTIONS

(Continued from page 208)

fect—the skirts evenly kilted and having the pleats sewed down in vertical lines, the blouses using the stripes horizontally. LINGERIE chemisettes and frills are enlivening touches. Sports skirts remain short. The frocks are often sleeveless and are usually accompanied by a cardigan or a hip-length jacket. Vivid blue used for yachting costumes.

PYJAMAS for varying occasions and, therefore, varied accordingly—from sturdy beach pyjamas to totally different models in diaphanous fabrics for the tea-hour. Characteristic sports pyjamas developed in light woollens—such as white flannel trousers belted around a high waistline, with contrasting jersey tops and short coats. Much brilliant colour used, notably scarlet. TEA-GOWNS for the informal home dinner have many original elaborations.

The DAYTIME SILHOUETTE is expressed in movement: upward in the front, downward in the back; flat at the front and back; fairly full at the sides. Waist-lines show a tendency towards the higher natural line, often accented by a belt. Numerous BOLEROS.

SCARFS, sometimes separate, sometimes attached to the dress or coat, are much in evidence. The kerchief scarf is seen, but the most effective form is the long, narrow scarf made by piecing together strips of flat crêpe in different colours. This scarf is worn in a number of ways; it may be loosely knotted at the neckline, with one long end extending down the side front of the dress and passing underneath the belt.

ENSEMBLES for the afternoon are composed of frocks in plain or printed crêpe de Chine, tussur, or georgette, with cloth coats matching the predominant colour. Three-quarters and full-length coats have large fur collars—frequently fox dyed in costume shades. ASYMMETRY and INCRUSTATION are apparent in coats of all lengths. Many wraps of autumnal or winter character are shown, including fur.

For EVENING, Worth features PRINTED MOUSSELINES DE SOIE, frequently with strass or bright bead embroidery used at the neck or outlining the armholes. Lace, georgette, tulle, and a new crêpe with a satin finish are favourite materials. COLOUR COMBINATIONS are striking and bold—such as red and green or vivid blue and yellow. Multicoloured floral designs. Plaids. Some taffeta. Many BOLEROS, both simulated and actual. Some removable little JACKETS. CAPES.

The EVENING SILHOUETTE is characterized by a flat bodice, moulded to below the hips; full skirt, long in the back, or trailing; occasional trains or very long panels. Low back décolletages.

FABRICS: brocaded satin resembling print; Bianchini satin lisia; Ducharne checked crêpe marocain, often combined with plain crêpe and with jersey; Rodier's tuslikasha, especially in red and blue triangle designs for scarfs; lace printed with multicoloured flowers; some lamé for evening; georgette crêpe printed with large varicoloured flowers outlined in gold; plaid mousseline de soie, used alone and in combination with other materials; velours afghan.

COLOURS: navy-blue soft blue, red, green, beige, grey; black-and-white; red, white, and blue in combination for sports; plaids in characteristic hues; much red for evening.

WOMAN—AND FINANCE

A new disturbance in the Market is causing the Bears and Bulls to forget each other momentarily in an endeavour to form a Double Entendre against a formidable, friendly Enemy—Woman. Woman, with her Sense of Values unbiased by Precedents. Woman who Pits her Intuitions against Time, Man's Judgment, Man's Monetary Knowledge! Vogue discusses this Question of Feminine Finance in two articles that will appear in the April 27 issue

VOGUE PATTERNS

the chic of Paris
the crispness of New York
the taste of Vogue

EVERY season, thousands of modes are launched in Paris. Some by reputable houses; some by little-known ones. Some for the trade. Some for the inexperienced American. Some for the chic Frenchwoman herself.

Some are good taste, some are bad. And there is nothing as bad as bad French!

Here, Vogue's fashion skill comes into play.

From these thousands of modes, Vogue creates its own exclusive designs that correctly interpret the style trend of the smart fashion world . . . and makes them into Vogue Patterns.

Only a world-wide fashion gathering organization such as Vogue's could do this with such infallible sureness. Vogue's pattern designers have access to Vogue's constant reports from fashion observers in every smart society resort. They have the benefit of Vogue's intimate acquaintance with all fashion sources in the foreign and domestic markets, and Vogue's 35 years of experience in presenting fashion to the most critical feminine audience in the world. Above all, they have at their command Vogue's own inimitable taste.

Vogue Patterns, consequently, represent the best of the world mode . . . adapted to the American taste, the American figure, and the American type of occasion with Vogue's own consummate skill. No wonder they have made a style reputation for themselves that is unique.

Evening Ensemble

Nothing better . . . nothing more convenient . . . than the printed silk evening frock and buttoned jacket of matching silk. Perfect for the busy business woman or for the suburbanite who comes in to town for the afternoon and evening. S-3316.

Light over Dark

A pleasant change . . . and surprisingly becoming . . . the light coat, with or without a fur collar, over a dark frock. The beltless cut and bordered crêpe fabric of the frock are especially new . . . so is the monotone tweed used in the coat. No. 9753—No. 9750.

Frock and Pullover

The chief sport and country costume of Spring, 1929, is the sleeveless dress and accompanying pullover . . . often combining white with a brilliant contrasting colour. The diagonal cut of the skirt-inset is a smart note . . . so is the deep V neckline of the pullover jacket. No. 9722—No. 9726.

Telephone Convenience for the *Home within a Home*

Real telephone comfort cheers the days of dear ones living in your home

MODERN telephone arrangements . . . telephones throughout the house wherever they are needed, library or sun parlor, kitchen or bed chambers, living-room or servants' quarters . . . add immeasurably to living comfort and convenience.

The telephone is so useful a part of the household! It runs errands, calls friends, summons aid in emergencies. Ease in placing and receiving calls is essential. And the new idea is to have telephone outlets in nearly every room, so that instant service is available wherever one happens to be.

Especially is telephone convenience important for the *home within a home*—that room or suite of rooms reserved in so many residences for the elders of the family. It is a thoughtful courtesy that gives the final touch of comfort and livability.

People everywhere are welcoming this modern conception of convenience. Those who are building or remodeling their homes recognize the desirability of planning in advance for their telephones. Wires and some of the apparatus can thus be built into the walls . . . for permanence and better appearance. Smart cabinets can be constructed, to hold the telephones and directories.

Many people desire two or more telephone lines, for the facility this gives to incoming and outgoing calls. And besides the general service arrangements, additional equipment is available for special purposes . . . push buttons and switches for intercommunication between house telephones . . . portable telephones which can be plugged into outlets where desired . . . special bells and other signaling devices for particular uses . . . switches for disconnecting the servants' telephone temporarily.

Each household has its individual telephone requirements. And telephone convenience can be "custom fitted" exactly to these requirements, at moderate cost. Telephone the Business Office of your local Bell Company today. They will be glad to show you just what telephone arrangements will give you most service and satisfaction.

AMERICAN TELEPHONE & TELEGRAPH CO. BELL SYSTEM AND ASSOCIATED COMPANIES

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NEW YORK FASHIONS

Published Fortnightly

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PRICE 35 CENTS

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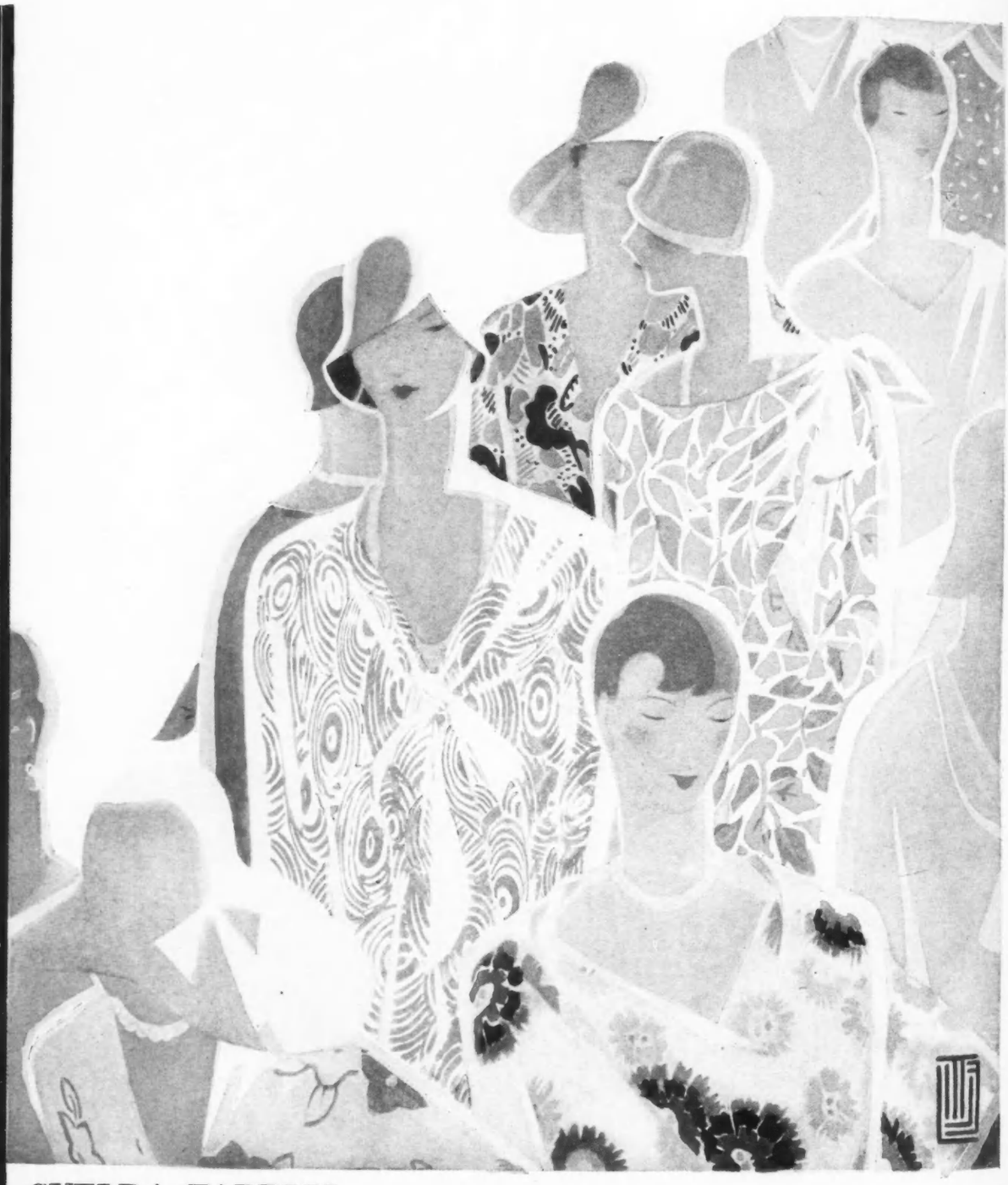

SVELDA FABRICS are modern, distinguished weaves of pure Bemberg. Exclusive shops are showing Svelda in their smartest gowns. Women are making their loveliest frocks of it. For afternoon and evening gowns, they prefer the mist sheer voiles and chiffon crepes in tropical pastels or exquisite prints; for sports, piqué and comparable weaves. Women buy them because they are smart. Later, they discover that Svelda, like all Aberfoyle Fabrics, is washable and fadeless . . . even in the sheerest prints for evening. May we send you fashion folder illustrating Svelda Fabrics? Galey & Lord, Incorporated, 57 Worth Street, New York City.

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The Caldwell collection of silver is all-inclusive, covering every period—antique and modern.

Height of bowl, five inches; of tall vase, including base, fourteen inches; of small vase, four and one-eighth inches.

J. E. CALDWELL & CO.

Philadelphia

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Vol. 73, No. 9
Whole No. 1359

BEST'S SLEEVELESS FROCKS ARE THE SUB-DEB'S FAVORITES

With a half dozen of these she's ready for almost any Summer occasion!

16.75 **25.00**

Model 750—Crêpe de chine in white, yellow, pink, or green. Sizes 11 to 17 years. 16.75

Model 751—Crêpe de chine in white, yellow, pink, or green. Sizes 11 to 17 years. 16.75. Also in misses' sizes 14 to 20, white, yellow, or pink. 16.75

Model 752—Striped cotton piqué frock in combinations of white, yellow, and blue, or white, orange, and black. Sizes 11 to 17. 16.75

Model 753—Shantung frock in white, yellow, green, or pink. Sizes 11 to 17. 16.75

Model 754—Silk piqué frock in white, pink, or yellow. Sizes 11 to 17 years. 25.00. Same model in Dori silk crêpe, white, yellow, green, or peach. Sizes 11 to 17. 16.75

Model 755—Crêpe de chine frock with monogram motif and contrasting jersey pullover. White with bright blue or red pullover, or yellow with green. Sizes 11 to 17. 25.00

Model 755x—Separate jersey pullovers are available in copen, red, yellow, green, or white. Sizes 11 to 17. 10.50

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A charge account simplifies long distance shopping

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mon seul ami isabey
le Gardénia d' Isabey
le gardénia isabey
The Charm of Paris ...and of Isabey
CHOOSE which you will — the strange sweetness of Mon Seul Ami, the richness of Gardenia, the enchantment of Mimosa...indeed, choose any of the exquisite floral odeurs of Isabey. And in each you will find that rare and captivating charm ... the breath ... the magic ... of Paris.
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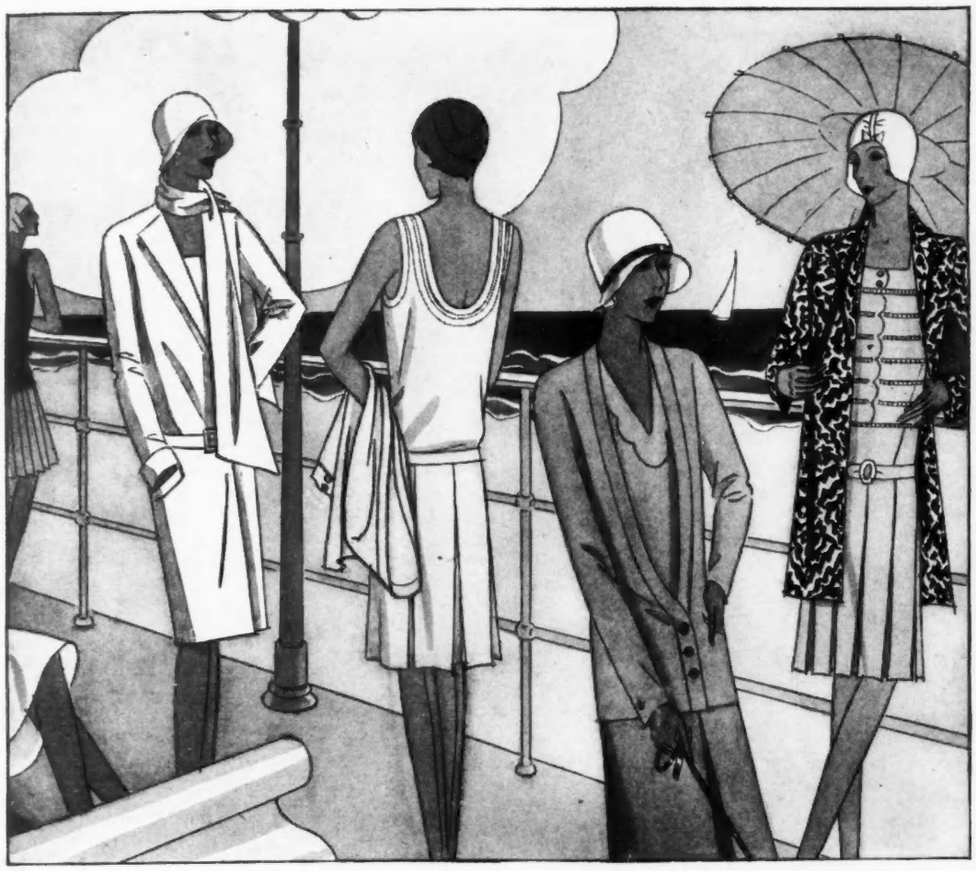

These will be Favorite Fashions This Summer

SUN-BACK SLEEVELESS FROCK of wool bouclet with accompanying cardigan. Maize, pink, green. Sizes 14 to 38, $49

THE SILK CARDIGAN SUIT, for active sports. Of washable crepe silk in white, maize, nile green. Sizes 14 to 40, $39

THE LINEN ENSEMBLE —sleeveless frock with printed stitched linen jacket. White frock with jacket in navy and white, rust and white, red and white. Sizes 16 to 42, $29

SUN SUIT of jersey in tan with brown, king blue with queen blue, dark green, with jade green, black with white. Sizes 14 to 40, $17.50

ONE PIECE LOW BACK SWIMMING SUIT of jersey in royal blue and queen blue, tan with brown, dark green with jade green. Sizes 14 to 40, $12.50

GOB TROUSERS of jersey in blue, brown, green. Sizes 14 to 40, $10.50

TWO PIECE BATHING SUIT of jersey with moire celanese panties. Tan shirt with brown panties. Black panties with blue or green shirt. Sizes 14 to 40, $10.75

BASKET WEAVE COAT in white, orchid, yellow, green. Sizes 14 to 46, $29

Misses' and Women's Apparel
Third Floor

Frances Denney invites you to loveliness

PHILADELPHIA'S loveliest women—distinguished patrons of the FRANCES DENNEY SALON—have used for years a simple, delightful treatment for retaining the youth and beauty of their skin.

This treatment—originated by MISS DENNEY—gently cleanses the pores, stimulates sluggish circulation and restores youthful contours by nourishing the underlying tissues. Nature needs this help to keep your skin lovely.

MISS DENNEY now invites women everywhere to use this easy and delightful treatment in their homes. She has made available—through carefully selected stores in each city—her Cleansing Cream, Herbal Skin Tonic and Tissue Cream.

These exquisite preparations are made only of the purest oils, balsams and herbal roots. MISS DENNEY tells you of their use in her little book, "The Affairs of Beauty." Also of her special treatments and preparations for aggravated skin faults.

A copy of this little book by MISS DENNEY *may be obtained, with the compliments of the author, at any store where her preparations are sold, or by writing to* MISS DENNEY *in Philadelphia.*

DENNEY & DENNEY

NEW YORK • PHILADELPHIA • PARIS

ESTABLISHED OVER 30 YEARS

Combining the CHIC of PARIS and NEW YORK

© A.M.C. 1929

Delightful are fashion's variations of her style favorite, the ensemble! Here she introduces the swagger new cape back . . . there she adds a double georgette coat . . . again she endorses dots, printed or embroidered. Frocks are feminized with lingerie touches . . . tabs, bows, jabots, mark the "dressmaker" influence . . . the lace frock, the separate lace jacket—or the lace-flounced skirt—all are important.

Paris suggests these latest touches . . . America adopts them. And in this delightful collection, every new note is caught, every smart trend exemplified. Each youthful costume—$39.50.

Barbara Lee

The unusual cape of this very smart ensemble is stitched at the back, at shoulders and natural waistline. Navy and eggshell, black and white, bonniblu and eggshell. 36 to 40

The blouse of this sheer ensemble features dark polka dots on a light ground; the skirt and coat reverse the colors. Brown with chartreuse; green or navy with white. 14 to 20 years.

The rippling coat collar of this dark crepe ensemble repeats the three capucine shades of the sleeveless blouse. Black, navy or brown with capucine. 14 to 20 years

Paris developed this georgette ensemble—America reproduced it! The seven-eighths coat is of double georgette. (A Jane Duverne Model.) Navy, beige, gray and new blue. 36 to 44

If you are going to Paris—

Avail yourself of the many helps given free by the "*SERVICE AIMCEE*," at 4 Rue Daunou—a home-like bureau maintained for your convenience by the stores listed on this page. Its services include: Sightseeing, theatre, hotel, railroad, steamship, aeroplane information and reservations . . . disinterested shopping advice . . . the names of satisfactory hairdressers, manicurists, doctors, dentists . . . help in locating friends, in finding American specialties, etc. . . . French and English spoken . . . no charge, no tips.

Barbara Lee Costumes for Women and Misses are shown exclusively at the shops listed here

ABRAHAM & STRAUS, Inc. *Brooklyn, N. Y.*	L. S. AYRES & COMPANY *Indianapolis, Ind.*	L. BAMBERGER & CO. *Newark, N. J.*	BULLOCK'S *Los Angeles, Calif.*	THE H. C. CAPWELL COMPANY *Oakland, Calif.*
THE DAYTON COMPANY *Minneapolis, Minn.*	THE EMPORIUM *San Francisco, Calif.*	WM. FILENE'S SONS CO. *Boston, Mass.*	B. FORMAN CO. *Rochester, N. Y.*	FREDERICK & NELSON *Seattle, Wash.*
JOSEPH HORNE CO. *Pittsburgh, Pa.*	THE J. L. HUDSON COMPANY *Detroit, Mich.*	HUTZLER BROTHERS COMPANY *Baltimore, Md.*	*Columbus, Ohio*	*Dayton, Ohio*
Cincinnati, Ohio	*St. Louis, Mo.*	*Philadelphia, Pa.*	*Cleveland, Ohio*	THE F. & R. LAZARUS & CO.
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..Satin..Muslin de Soie..Taffeta..Tulle

...dainty, delicate and flowerlike in their exquisite interpretation of the Bridal formalities

...those illustrated are a few only of the many gowns individualized for all Bedell Shops at

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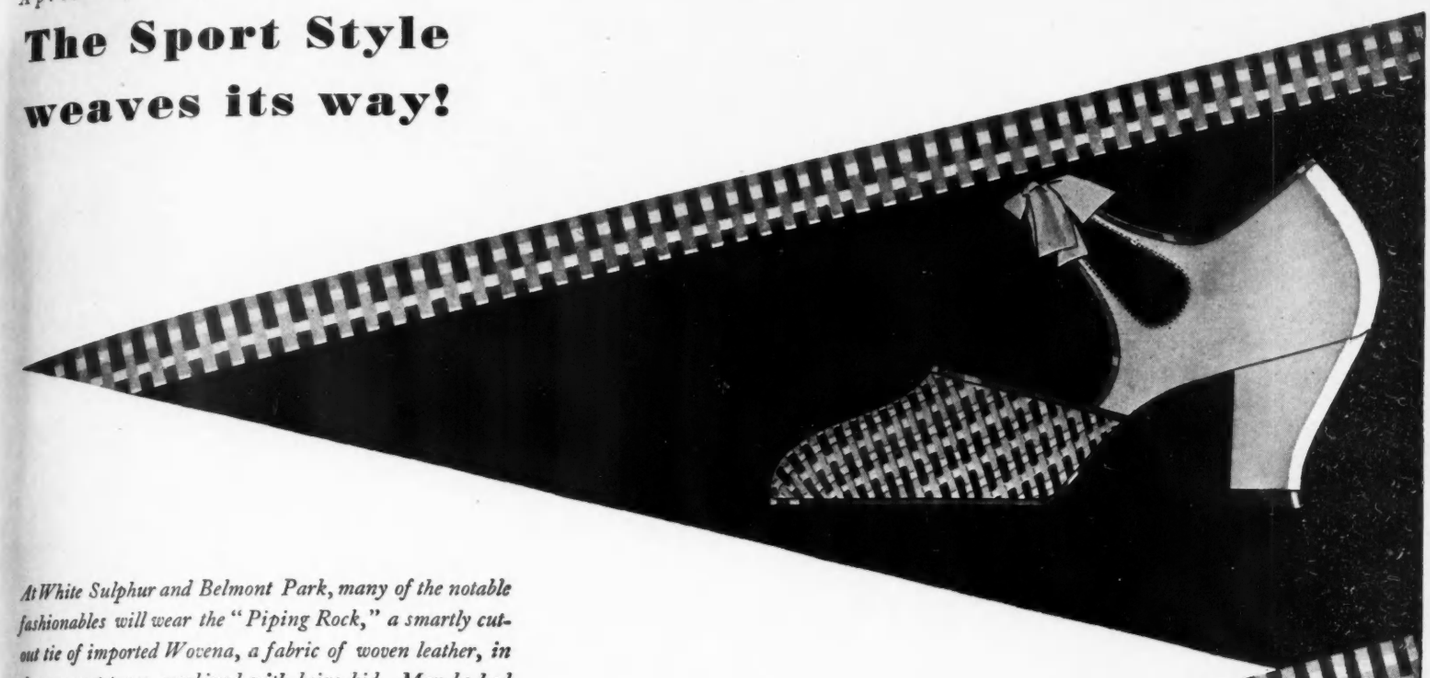
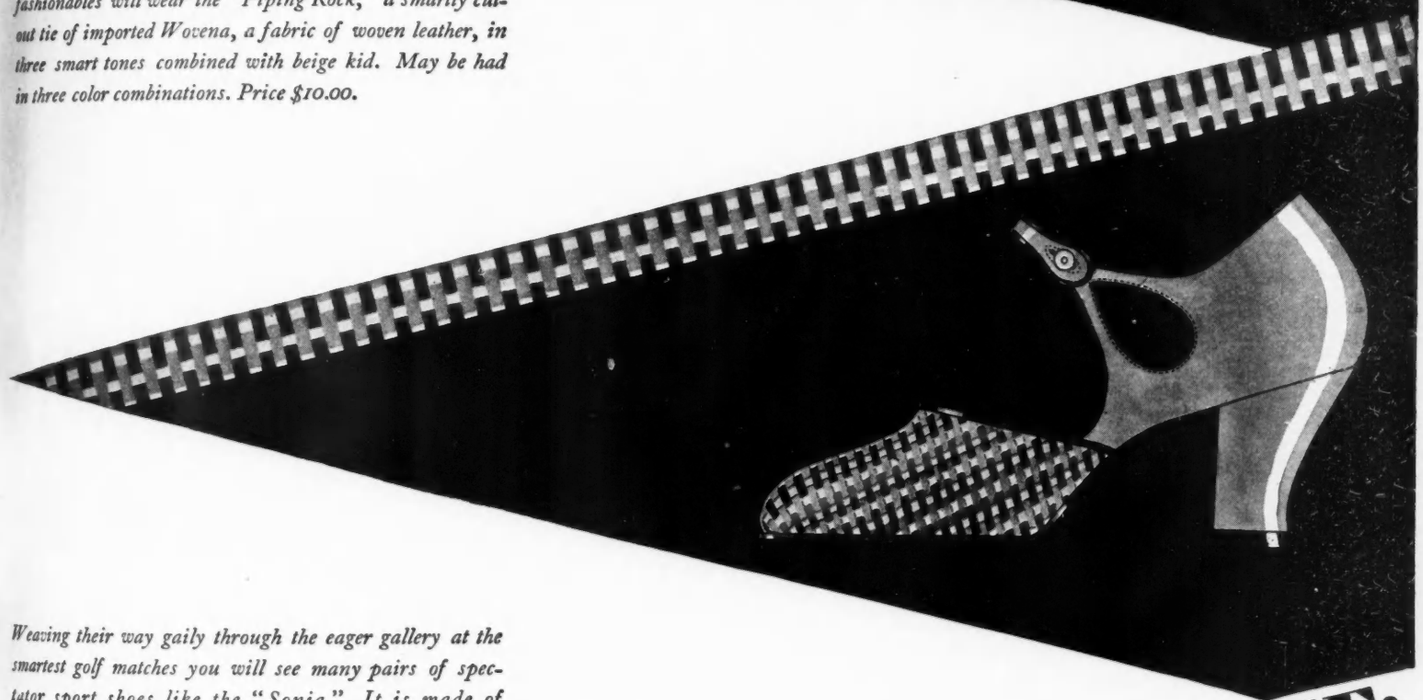
The Sport Style weaves its way!



At White Sulphur and Belmont Park, many of the notable fashionables will wear the "Piping Rock," a smartly cut-out tie of imported Wovena, a fabric of woven leather, in three smart tones combined with beige kid. May be had in three color combinations. Price $10.00.



Weaving their way gaily through the eager gallery at the smartest golf matches you will see many pairs of spectator sport shoes like the "Sonia." It is made of Wovena, an imported fabric of woven leather, with white kid. In three color combinations. Price $10.00.

WALK-OVER · · 510 FIFTH AVE:

When the golfer is smart as well as feminine she chooses this Walkoweave sports oxford with its Ruftred rubber sole. It has all the good quality a real sport shoe should have. It comes in interesting combinations of beige-and-brown, white-and-tan, and white-and-black. Price $10.00.

LONDON
372 Oxford Street, W.

PARIS
21 Boulevard des Capucines

This lovely new fabric lends itself to the ingratiating lines of the new princess silhouette and flares gracefully around the ankles.

Printed in the loveliest and most becoming—as well as the smartest—of the spring patterns and colors, it proves that the sheerest of fabrics can combine beauty with practicality.

The newest Naco georgettes of Tubize are made by Nathan and Cohen Co., Inc., of New York, who guarantee them color fast, and, like all their Tubize fabrics, most satisfactorily washable. And don't forget, when you ask to see them, that Tubize yarn means *extra* wear, for it is 10% to 20% stronger than rayon or any similar yarn.

Georgette of TUBIZE

The charming flower print sketched below is made in many lovely and unusual color combinations. It is one of the many delightful prints that characterize the new georgette of Tubize. Ask at your favorite store to see garments or fabrics of Tubize. You will be delighted at the soft, silklike texture of the newest weaves.

Tubize

Reg. U. S. Pat. Off.

Brand YARN *Made in U. S. A*

TUBIZE ARTIFICIAL SILK CO. OF AMERICA - - 2 Park Avenue, N. Y. C. - - Factories: Hopewell, Va.

Madelon

The Mark of Fashion

EACH month, at the smart shops listed alongside, the new Madelon frocks and ensembles, coats and accessories, make their debut. There, and there only, you will find Madelon labeled things expressing the season's loveliest subtleties of Fashion . . . endorsed, for their good style and good taste, by more than fifty Fashionists.

Madelon prices are: Frocks and Gowns, $39.50, Spring Coats, $49.50, Junior Frocks, $19.50, Junior Spring Coats, $29.50, Hats, $12.50, Junior Hats, $8.50, Shoes, $10 and $12.50, Handbags, $7.50, Silk Hosiery, $1.85 a pair. Pure dye Glove Silk Underwear, $1.95 and $2.95.

The Shops of Madelon

Akron, Ohio, THE C. H. YEAGER CO.
Albany, N. Y., COTRELL & LEONARD
Anderson, Ind., G. W. GATES
Asbury Park, N. J., STEINBACH COMPANY
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Boston, Mass. CONRAD & CO., INC.
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Columbus, Ohio, THE MOREHOUSE-MARTENS CO.
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Fort Worth, Texas, SANGER BROS., INC.
Grand Rapids, Mich., PAUL STEKETEE & SONS
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The Shops of Madelon

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Johnstown, Pa., PENN TRAFFIC CO.
Los Angeles, Cal., BROADWAY DEPT. STORE, INC.
New York City, RUSSEKS FIFTH AVENUE, INC.
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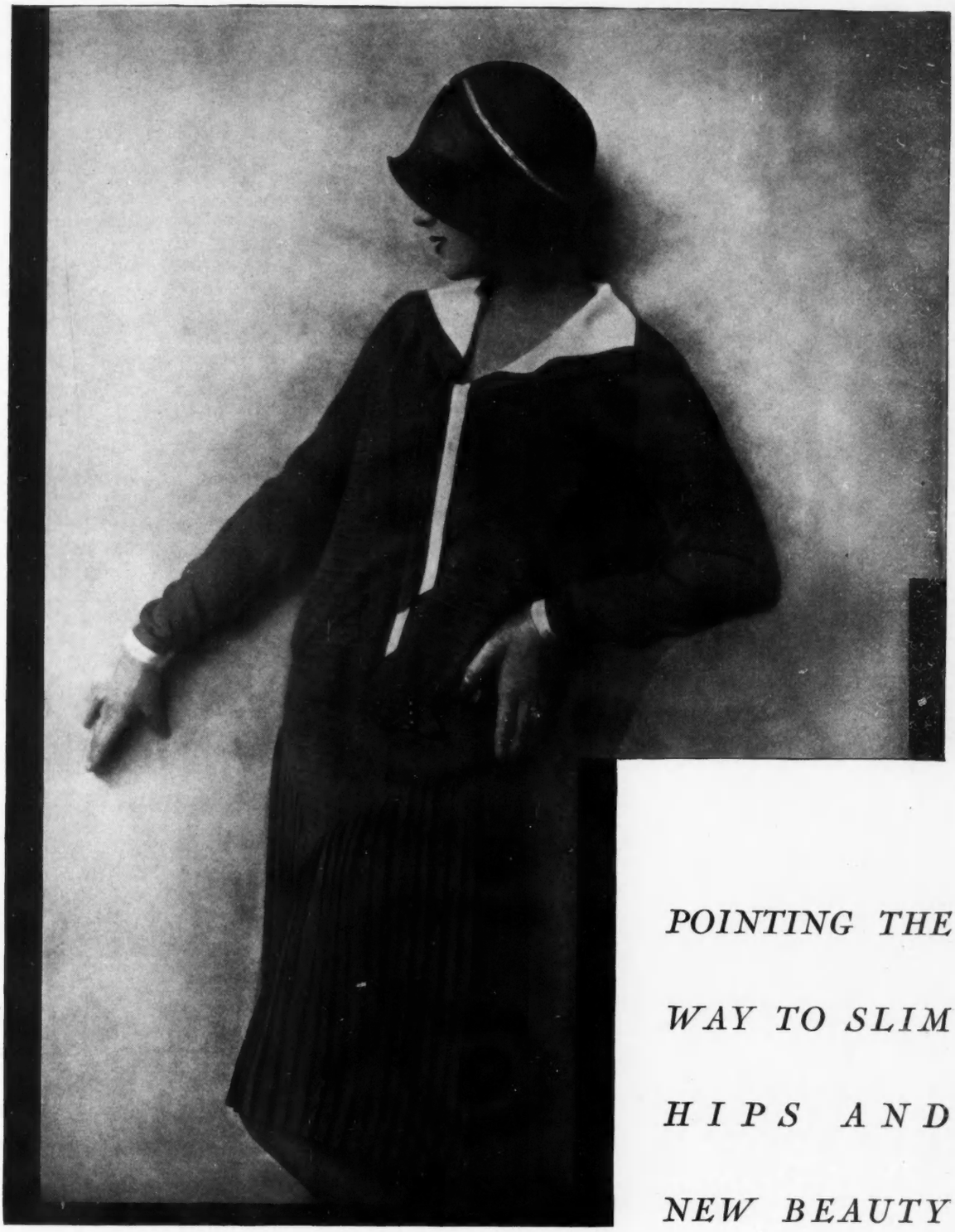
Portsmouth, Ohio, ANDERSON BROS. CO.
San Francisco, Cal., THE WHITE HOUSE
Scranton, Pa., THE HEINZ STORE
Steubenville, Ohio, THE COOPER-KLINE CO.
Sioux City, Iowa, T. S. MARTIN COMPANY
South Bend, Ind., THE ELLSWORTH STORE
St. Louis, Mo., THOMAS W. GARLAND, INC.
St. Paul, Minn., SCHUNEMANS AND MANNHEIMERS
Toledo, Ohio, THE LAMSON BROS. COMPANY
Waco, Texas, SANGER BROS., INC.
Washington, D. C., FRANK R. JELLEFF, INC.
Wheeling, W. Va., STONE & THOMAS
Wichita, Kansas, THE GEO. INNES CO.
Worcester, Mass., J. C. MACINNES COMPANY
Youngstown, Ohio, G. M. MC KELVEY CO.

GLORIOUS IN ITS TEXTURE —THIS SCOTCH FLEECE COAT

The Coat you wear to look on at tennis matches and golf tournaments, to pull on over your light frocks in the roadster, or on shipboard—how happy you will be if it's this Golflex Coat! For then you'll know its lines are impeccable; its fabric a light fleece loomed in Scotland—lovely as a heather-grown moor, softened by mist. Its ample pockets are relieved by stitching in petal effect. Your choice of pastel green, blue, tan, or yellow, in a charming herringbone weave.—$49.50

GOLFLEX

Every really good department store and specialty shop should be able to offer you Frocks—and Coats—labeled Golflex. Or—please write for information.



POINTING THE WAY TO SLIM HIPS AND NEW BEAUTY

The indispensable "warm weather" Frock is of crêpe Georgette. Easy to pack, a joy to wear, it is obliging, too, about shaking dust and wrinkles! Add to all these qualities the adorable *style* Golflex has achieved—in the photograph above! The V-yoke meets a horizontally tucked bodice extended into slim hip lines—so slenderizing! In practical "town tones"—bright navy and black; also sports pastels: corn yellow, pervenche blue, shell pink, tulip green, sunburn beige, and white. Unusual at $39.50

GOLFLEX

Copyright 1929 by Wilkin & Adler, Inc., 500 Seventh Avenue, New York. Golflex Clothes are made in Canada by Gould-Samuel & Co., 2050 Bleury Street, Montreal.

YOUTHFUL MODERNS are setting the fashion this season. And it is they who inspired the lovely dashing lines of this new Knox felt. The gay ribbon trim, with its perky bow end, reveals a typical Knox touch. $18.00

KNOX
HATS
FOR
WOMEN

452 and 711 Fifth Ave., N.Y.

With April in her eyes

There's something of the joyousness of youth itself in the new sports suits. She wears one, "white with canna" and defies the whole outdoor world to find a flaw in her appearance.

Her happy assurance puts the color in her cheeks, the spring in her step and April in her eyes.

For the hidden label has told her that she is wearing one of the latest and most stylish sports suits from the house of sport itself.

3 piece hand knit suit of silk

Sleeveless slipon sweater with jaquard patterns. Plain cardigan jacket, plain skirt. Colors—white with canna; white with pink; beige and brown. All staple colors may be ordered. Price $150

Hat of French felt

Colors—white and all colors to match suit. Price $15

Abercrombie & Fitch Co.

THE GREATEST SPORTING GOODS STORE IN THE WORLD

MADISON AVENUE A&F & 45 STREET, N.Y.C.

Von Lengerke & Detmold, Inc. is now combined and housed with Abercrombie & Fitch Co.

An AUGUSTABERNARD Model—

in

CELANESE
Trade Mark Reg. U. S. Pat. Off.
PERMANENT MOIRÉ

as shown by

JAY-THORPE

KNOWING its rich lustre and soft suppleness, Jay-Thorpe, of New York, costumers of many of America's smartest women, have reproduced to the last minute detail, in a creamy white Celanese Permanent Moiré, this sophisticated model by Augustabernard. Jay-Thorpe sponsors the fabric not only for its beauty and fashion value, but because it is ideally practical as well. It is the only moiré which does not lose its lovely rippled pattern in dampness, in pressing, or in cleaning. It is surprisingly inexpensive for such an uncommonly fine fabric.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York City.

CELANESE

TRADE MARK REG. U. S. PAT. OFF.

Permanent Moiré .. Voile .. Taffeta .. Ninon .. Crepe .. Satin .. Tricot

MISS DORIS NILES is now appearing in concert tour from coast to coast with her distinguished company of artists

WHEN THE KING COMMANDS

The glamour of old Spain . . . the perfume of many flowers . . . music melting into romantic memories!

A dancer . . . provocative red heels in a swirl of silken skirts . . . lace mantilla enhancing the charm of coral lips and dusky starlit eyes . . . royal enthusiasm and applause . . . and then—the king's own compliments!

This was the triumph of our own American danseuse Doris Niles, commanded to dance before King Alfonso of Spain! Every American woman may share the thrill of her success!

You may be sure such conquests do not depend upon skill or grace alone; the flower-like *charm* of delicately beautiful make-up completes the magical appeal!

And Miss Niles, premiere danseuse, makes no secret of her reliance upon Tangee lipstick to perfect the *charm* of her personal make-up.

MISS NILES says: *"Never was I more grateful for Tangee's perfect help than in the land of castanets and mantillas where standards of feminine beauty are so high."*

An extra application of Tangee, the magic lipstick, intensifies the alluring beauty of her lovely lips; her natural pallor and dark magnetic eyes are accentuated by the tempting coral glow of Tangee's touch.

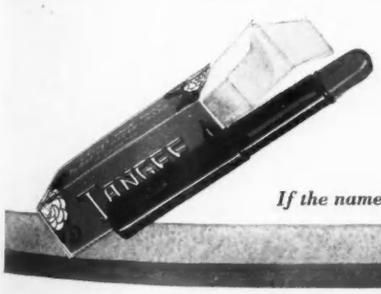
Demand Tangee today. One lipstick for all complexions! On sale everywhere. Tangee Lipstick $1. Tangee Rouge Compact 75¢, Tangee Crême Rouge $1. (and for complete beauty treatment: Tangee Day Cream, Tangee Night Cream, Tangee Face Powder $1. each) 25¢ higher in Canada.

Beauty . . . . . for 20 cents!

Twenty cents brings you the miniature Tangee Beauty Set—All six items and the "Art of Make-up." Address Dept. V. 4, The George W. Luft Co., Inc., 417 Fifth Avenue, N. Y.

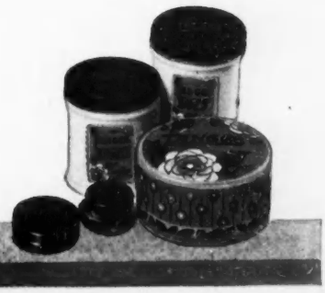
Name.....

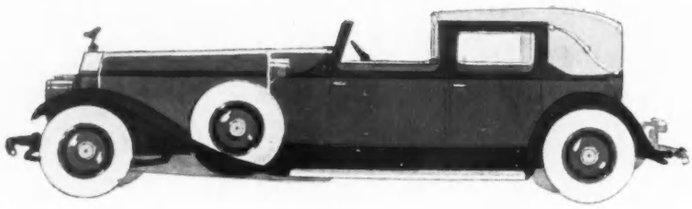
Address.....



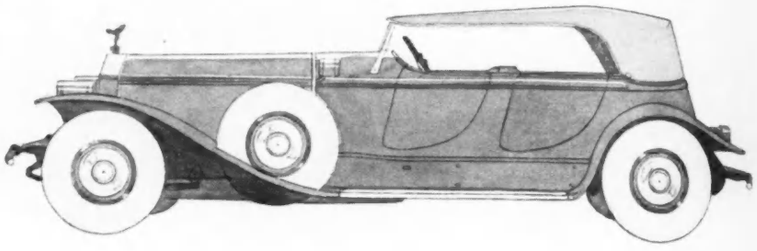
TANGEE

If the name Tangee does not appear on the carton and gun-metal case, it is not Tangee.

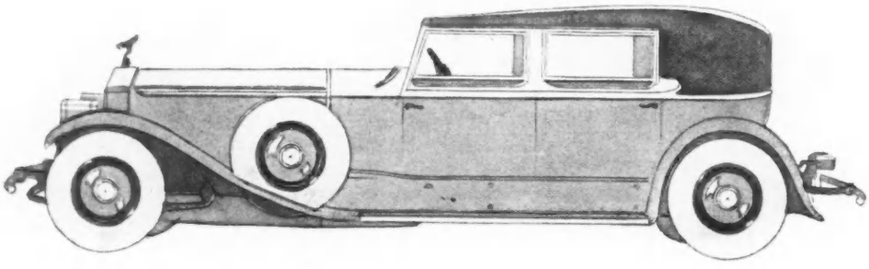




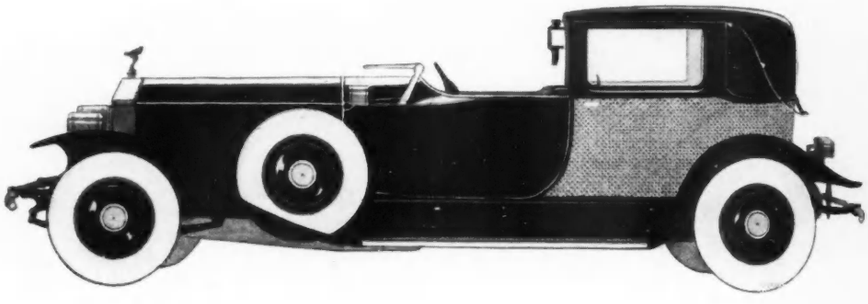
ROLLS-ROYCE TROUVILLE
Imperial cabriolet for town and country use, with de ville front and canvas top. Designed and created in Paris.



ROLLS-ROYCE SPEEDSTER
Four-passenger phaeton with streamline doors, knife-blade fenders, and tilted khaki top. Coachwork by Brewster.



ROLLS-ROYCE
IMPERIAL CABRIOLET SOUPLE
Convertible for summer or winter driving. Seats seven. Owner or chauffeur driven. Designed and created in Paris.



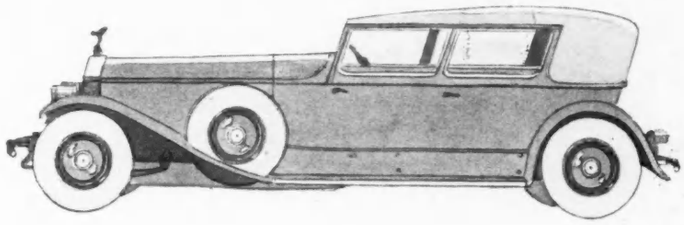
ROLLS-ROYCE TOWN BROUGHAM
An exceptionally smart design in black and wicker. Passenger compartment seats four. Coachwork by Brewster.

THE MOTOR CAR, TOO, HAS IT

In a *faubourg* of Paris, in a side-street in London, in a sky-lighted *atelier* in Brussels—scattered through England and the Continent are a handful of gifted motor car designers. They do not design many cars, for they have the artist's passion for perfection. They create for the few who know and can afford the beautiful. Every design they sign must be a masterpiece in line and color... They are the Lanvins and Patous of the motor car.

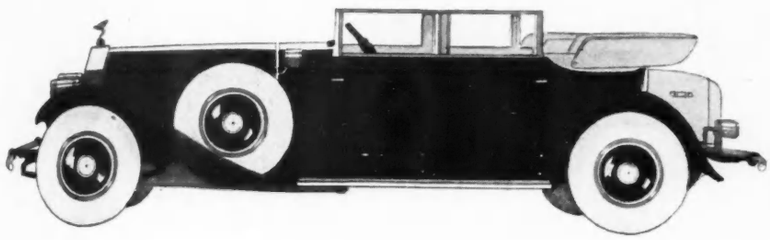
Because the Rolls-Royce chassis is itself so perfect as to be an inspiration, these masters design chiefly for Rolls-Royce. As the sketches come from their drawing boards, they are turned over to Rolls-Royce's exclusive Bureau Inter-

ROLLS-ROYCE



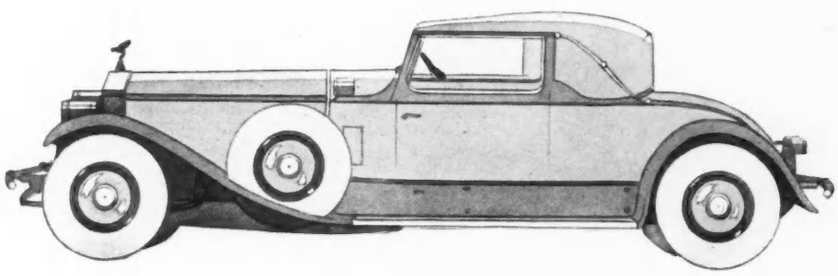
ROLLS-ROYCE COLLAPSIBLE SEDAN

An enclosed sedan and open phaeton in one. Slanting doors and canvas top. Designed and created in Paris.



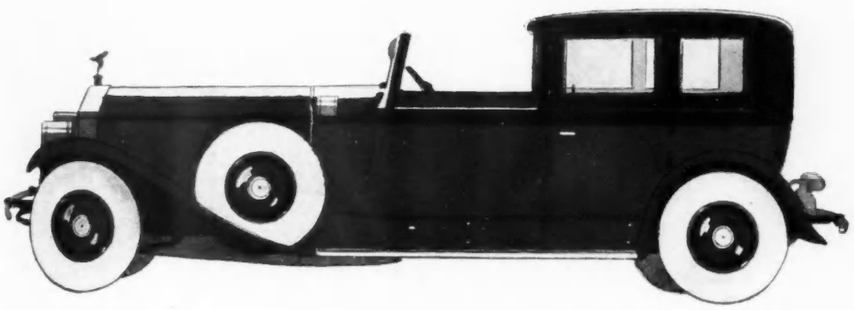
ROLLS-ROYCE NEWMARKET

Four-passenger convertible sport touring sedan. Canvas top. Upholstered in leather. Coachwork by Brewster.



ROLLS-ROYCE VENDOME

Four-passenger sport coupe with collapsible canvas top. Upholstered in leather. Designed and created in Paris.



ROLLS-ROYCE ST. ALBAN

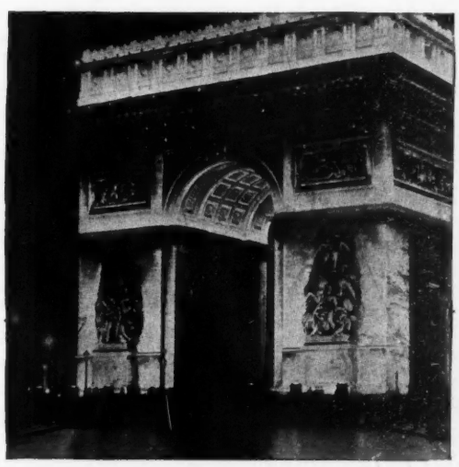
Town Cabriolet with de ville front. Can be converted into enclosed drive limousine. Coachwork by Brewster.

ITS LANVIN AND ITS PATOU

national du Dessin, in Paris, which correlates the artists' drawings with Rolls-Royce manufacturing practice. These splendid designs are then forwarded to America and made available to Rolls-Royce patrons—to *you*. You may have one of them translated directly into wood and metal and soft broadcloth—or Rolls-Royce designers will adapt one to your own ideas. Either way, your car is as unimpeachably correct as a gown by Lanvin. Either way, it is an "original," created for you alone.

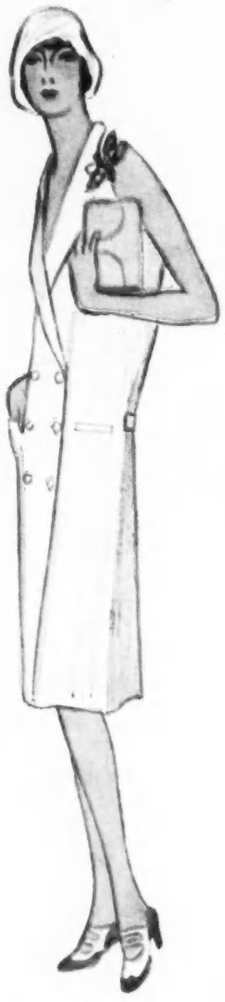
Reproduced on these two pages are eight of the newest conceptions of European designers, created exclusively for Rolls-Royce, and executed chiefly in Brewster coachwork. Your own good taste will tell you how very, very smart they are.

ROLLS-ROYCE



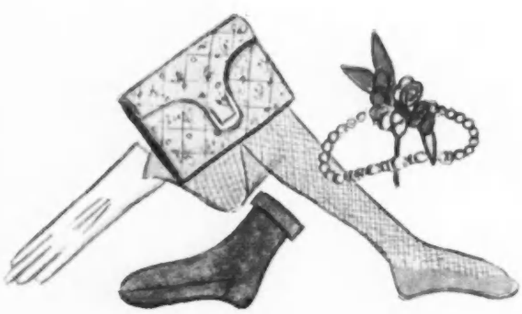
THESE SMART COTTONS ARE COMING NORTH

Gingham, *that gay fabric of the daytime mode, has taken to bows for a charming note of youth and femininity. Sketched next to it is the adaptable velveteen coat that takes its place in all smart wardrobes. Here it is worn with a sleeveless broadcloth frock.*



Antibes, *the sportsman-like frock of wide-wale* **cotton piqué,** *quickly won the fashionables of two continents. Sketched with it is the newest of new hats . . . a copy of a Maria Guy in piqué to match the dress.*

Chukker, *like the famous Antibes shirt, is knitted of pure cotton . . . sheer, softly lustrous and washable in all its pastel colors. Shown above, it is worn with matching cotton socks and a white broadcloth skirt.*



A sextet *of correct accessories for the cotton mode includes sheer lisle hose and jewelry of bone or wood . . . tinted to blend with sun tan skins. Then, there are calico and gingham bags, white pullons to wear with sleeveless frocks, new canvas sandals . . . and, of course, cotton socks dyed to match each costume.*

A beach coat *of white cotton crepe, splashed with blue flowers and lined with white terry cloth, makes a gay spot in the sun. It is most becoming and practical, too, for it envelops a dripping bather like a great bath sheet.*

The new beach cape *above is made of coarse, twine-like cotton, called monks' cloth. It gains military dash by its use of bright tapes, and its distinguished lines are flattering to women of any age.*

Costumes shown through courtesy of
BEST AND COMPANY
Fifth Avenue
New York

ADVERTISEMENT PUBLISHED IN THE INTEREST OF THE COTTON TEXTILE INDUSTRY BY THE COTTON-TEXTILE INSTITUTE, INC., 320 BROADWAY, NEW YORK CITY

Twenty eventful years

. . . summed up in this black and silver booklet about

FROMM PEDIGREED SILVER FOXES

THE snows of twenty winters have padded the foot paths of the forests of Wisconsin since the Fromm Brothers settled there with the avowed intention of producing the finest strain of silver fox that man's intelligence, coupled with nature, could create. ¶Twenty generations of swift and graceful silver foxes have flashed beneath the towering pines of these primeval wilds—to evolve the regal pelt now known to the world as Fromm Pedigreed Silver Fox. These foxes have a depth of ebony blackness with the silver glinting through like the sparkle of crystal northern snow among the leafy shadows of the gale swept trees. ¶The quest of twenty years is over—its purpose realized in these full and silky masterpieces of fur, now made up into aristocratic scarfs. Like all real treasures, these scarfs are rare. To assure yourself the opportunity of owning one—return the coupon. You will be directed to a store which carries Fromm Pedigreed Silver Fox scarfs—and will receive a fascinating black and silver booklet—telling you the interesting story of this miracle of twenty eventful years in the far north woods. Fromm Bros., Nieman & Co., Thiensville, Wisconsin.

ABOVE are shown the black and silver booklet—and the Medallion which identifies the genuine Fromm Pedigreed Silver Fox scarf. Return this Medallion to Fromm—and receive a Pedigree—describing the scarf you have purchased. Fromm Pedigreed Silver Foxes are limited in quantity.

MAIL THE COUPON NOW!

FROMM BROS., NIEMAN & CO.
Thiensville, Wisconsin V-4-27-29

GENTLEMEN:
Send me booklet on Fromm Pedigreed Silver Foxes. This entails no obligation on my part.

My *Furrier* is _____
Address _____
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Address _____

GORDON SKIN-TONE STOCKINGS DRAMATIZE EVEN THE MOST SIMPLE COSTUME

There is . . . in this fashion of complementing one's complexion with one's stockings . . . a subtle artistry . . . a complete harmony . . . that we have never consistently achieved before. For, as legs take on the same tone as face, arms, and neck (which is the object of the skin-tone stockings) . . . our frocks become dramatized. And the line, silhouette, and every charming detail are accented.

The Gordon Skin-Tones are designed for every woman *under the sun* . . . and also for the ones who avoid the sun . . . as you will see by the list that follows:—

FOR THE FAIR-SKINNED WOMAN: "Champagne" to match her natural coloring; "Noon" to lend it warmth of tone; "Fair Tan" to match her suntan; and "Circe" for evening.

FOR THE WOMAN OF MEDIUM COMPLEXION: In the same order of use — "Rachelle," "Soudan," "Blush Tan," and "Cymbeline."

FOR THE BRUNETTE: In the same order of use — "Ormond," "Coronado," "Pandora," and "Casino."

FOUR VERY NEW deep suntan tones are "Alamo Tan" and "Sonora," with a golden cast; "Pocahontas," a coppery tone; and "Ramona" for the suntan of brilliant complexions.

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Gordon
HOSIERY

HATS by Milgrim

....noticeably smartest where it's most smart to be seen

PANDORA... Milgrim's adaptation, in Super-Felt, of the tailored poke... is faithful to significant fashion dictums. The uneven brim is achieved by a low swing on the right and a gradual slanting pleat to reveal this season's most important brow! Golden shades of Sun-tan and the vibrant colors most favorable for sportswear are Pandora's choice. In every head-size... and with a variety of crown depths to suit any facial type.

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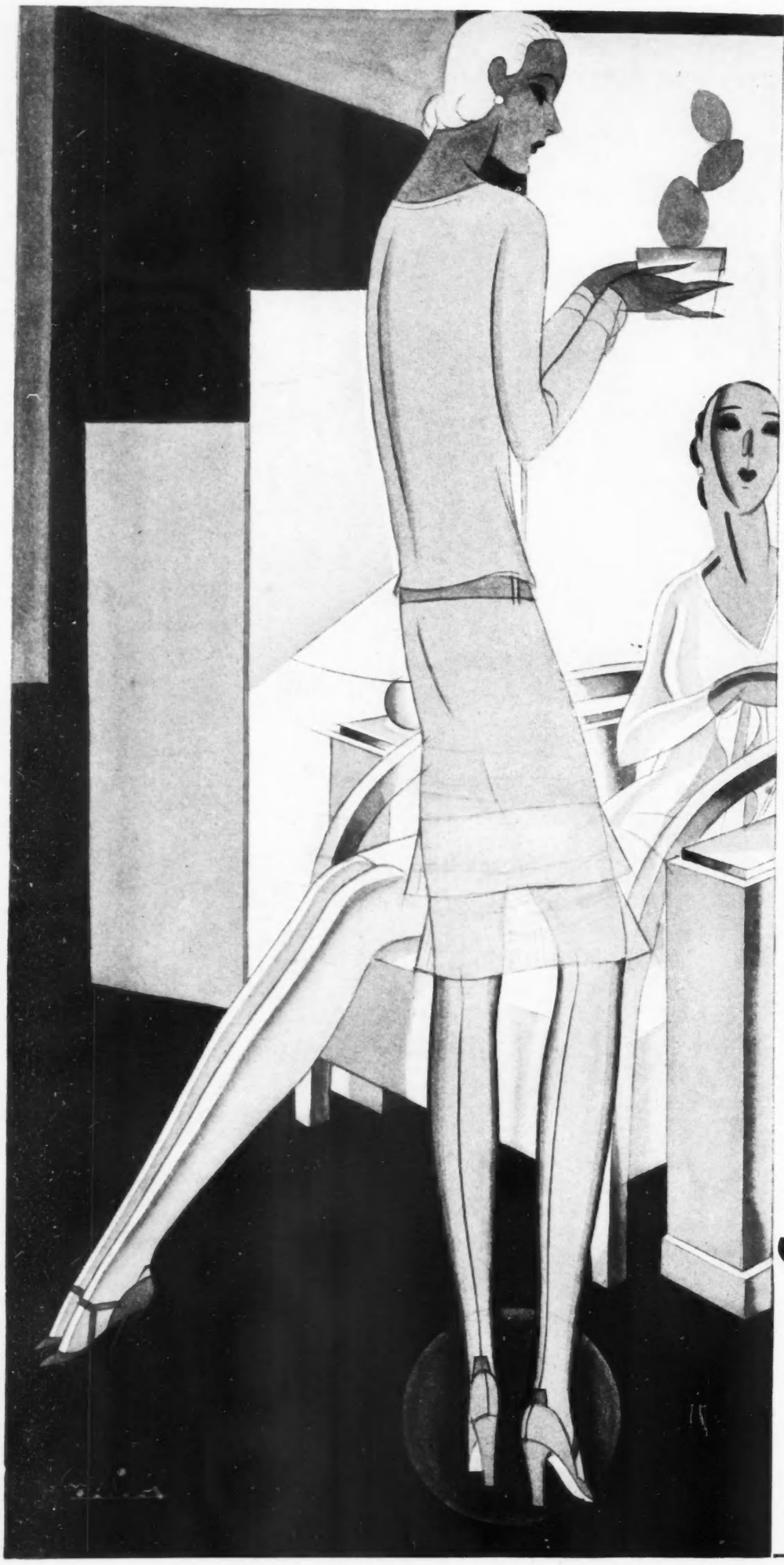
MILGRIM HATS MAY ALSO BE OBTAINED AT THE FOREMOST SHOPS IN AMERICA'S LEADING CITIES



HAF-HEEL* HOSIERY

The SOCIAL SCENE may shift from country club to town club . . . but, the fashionables choose the same background for their costume . . . "Haf-Heel" Hosiery. The heel of this hose gained prominence by its tiny size . . . the unusually clever Kayser conception of a modern square heel . . . trim, chic and adequate. The hose itself is notable for the fineness and clearness of texture and its extraordinary wearability.

For service sheer weight 90X is the choice, $1.50. For all-occasion wear, No. 153X all silk chiffon is only $1.95. For formal wear No. 70X, a 54 gauge at $5.50.

THE SEASON'S SMART SHADES

Sunskin *Bareskin* *Beachskin*
Clearskin *Roseskin* *Fairskin*

Kayser

You may purchase Kayser Silk Products at all the Better Shops and at the Kayser Store, Fifth Avenue at 41st Street, opposite the Library.

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THERE IS NO SUBSTITUTE FOR GOOD TASTE

Fur Fashions To Individual Order

BROADTAIL ~ MINK ~ RUSSIAN SABLE

The staff of Jaeckel fur stylists is now engaged in evolving the advance modes for the coming winter season.

Orders to individual requirements will be accepted on the models produced, at particularly attractive prices during the summer months.

FUR STORAGE
WE PAY EXPRESS CHARGES BOTH WAYS IN THE UNITED STATES

JAECKEL & SONS
Fifth Avenue at 45th Street, N.Y.
MANUFACTURING FURRIERS SINCE 1863

BEAUTY IS THE HANDMAIDEN OF UTILITY

in these new and exquisite negligees made of Bemberg

Pajama Suit by A. N. Saab Company, Inc., New York, made of Svelda Chiffon Crepe, an all-Bemberg Aberfoyle Fabric.

THE newest negligees made of Bemberg, that wonderful new textile material, are so exquisite of texture, so enchanting in their soft pastel coloring, that women are instantly won by their beauty.

But before you buy, you have a right to know what service you may expect to get from your investment. Will they wear? Can you send them to the public laundry? Can your home laundress run them through the electric wringer? Can they be ironed with an iron hot enough to give them a smartly tailored appearance? Can they be boiled? Will white fabrics made of Bemberg yellow with age or washing? Will they stretch out of shape when wet? Will they shrink? Will they lose their lustre? Will they lose their sense of "body" when washed? Will they dry-clean safely?

These and many more questions have been answered by scientific tests made in three of the best known testing laboratories in this country (names on request). Knitted and woven fabrics, of superior construction, made of Bemberg were found to show no visible shrinkage, change of lustre or color after being washed, boiled and ironed with a *hot* iron. White goods did not yellow with age or laundering, while pastel shades kept their clear delicacy of coloring. In the buying of underthings which have to be laundered frequently, this is most important news. When buying, always be sure to ask, "Is this made of Bemberg? Manufacturers are putting "Made of Bemberg" on their garments or the selvage of fabrics to identify this marvelous new textile yarn of which they are made.

Bemberg
REG U.S. PAT OFF
BRAND YARNS

Bemberg is a soft, white, supple yarn made from pure dissolved fibres, spun into very fine threads, by an exclusive, stretch-spinning process, which gives it unusual strength and pliability. It has a natural lustre similar to silk and contains filaments of the same number and fineness.

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Please send me your booklet, samples of fabrics made of Bemberg and a twist of Bemberg Yarn as it comes from your mill in Tennessee.
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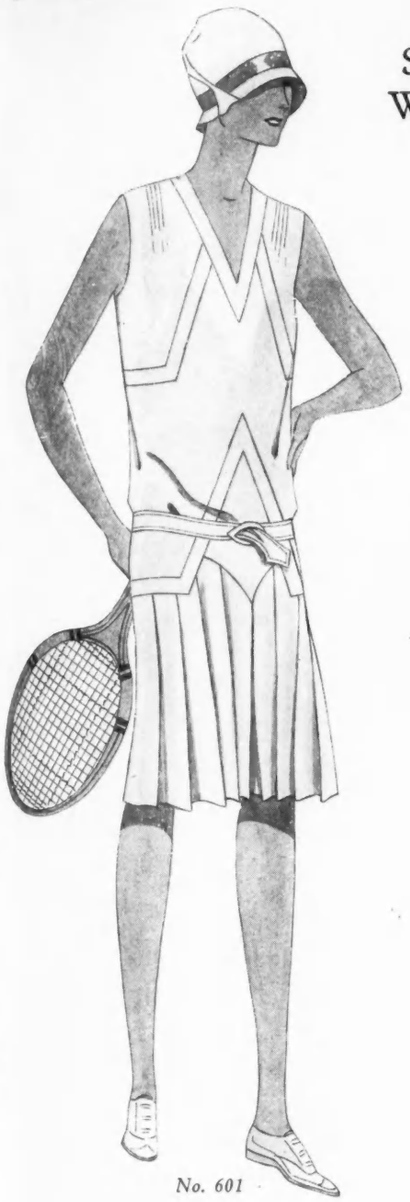

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Washable Crepe de Chine
Sizes 14 to 20

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To interpret the sleeveless mode with the natural beauty that its simplicity demands, we have selected genuine

RAJAH

a pure silk shantung of unrivaled wearing quality and unusual charm This fabric plays an important part in our selection of active and audience sportswear for every summer occasion.

Adler & Adler

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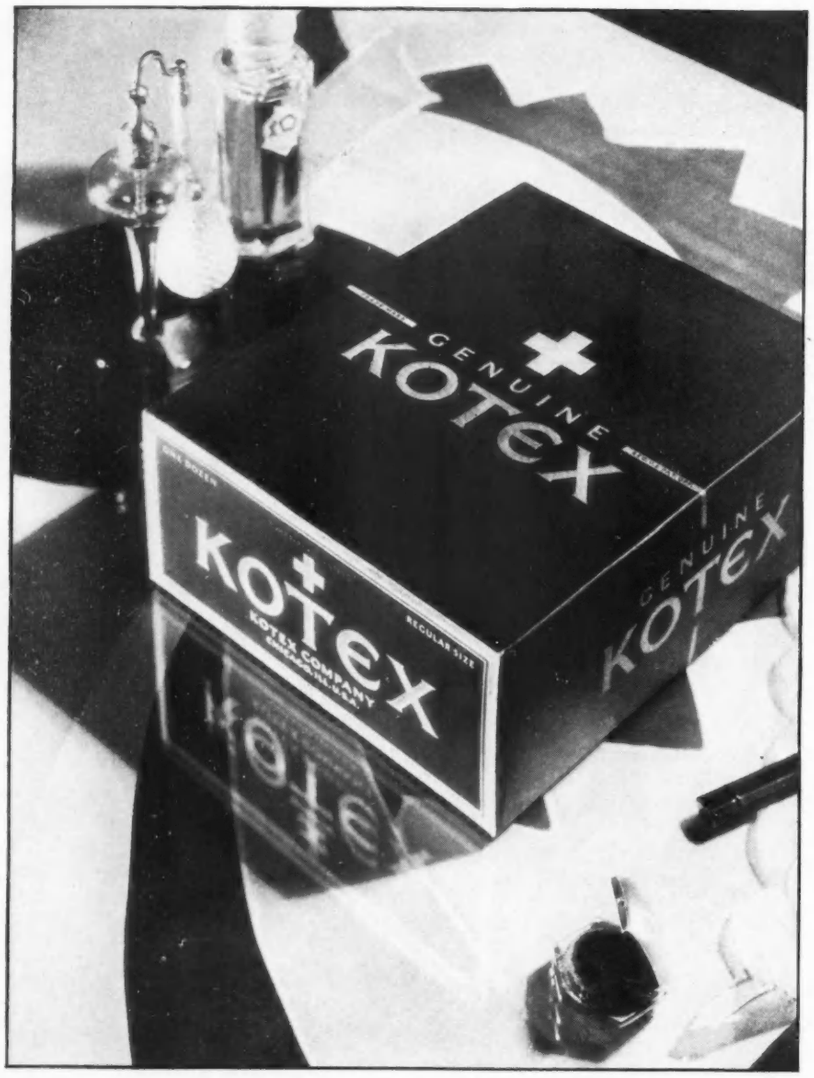
"One Detail of Fastidious Grooming no Woman dares overlook"

—*Says a Smart Fashion Designer*



The truly well-dressed woman is as meticulous about sanitary protection as she is about any costume detail.

THE vogue of the slim silhouette, the present tendency toward fitted effects and simple, revealing lines has necessitated an improvement in sanitary grooming. The new Kotex is now shaped so as to meet this need, and all smart women recognize it.

Kotex Deodorizes Completely*

And another hindrance to fastidious grooming is finally removed: Kotex deodorizes thoroughly and safely—by a patented process.* Greater softness of texture; marvelous absorbency; instant disposability; the fact that you can add or remove layers of the filler—these things are of great importance for comfort and good health. Cellucotton absorbent wadding, which fills Kotex, actually takes up 16 times its own weight in moisture. That is 5 times more than cotton itself. Kotex scientists have tried every new way to achieve perfection in a sanitary pad. Improved Kotex is the result of their research.

Buy a box . . . 45c for twelve . . . at any drug, dry goods or department store. Also obtainable in vending cabinets by West Disinfecting Co.

*Kotex is the only sanitary pad that deodorizes by patented process. (Patent No. 1,670,587.)

SUPER-SIZE KOTEX

Formerly 90c—Now 65c

Some women find Super-size Kotex a special comfort. Exactly the same as the Regular size Kotex, but with added layers of Cellucotton absorbent wadding.

KOTEX

The New Sanitary Pad which deodorizes

For young women and women who stay young, Blackshire has created this lovely Ensemble—an authentic interpretation of the informal Mode for Summer.

• •

Printed Chiffon in a perfect blending of soft colors, combines beautifully with the delicate tracery of fine Black Lace, and adds a Lace Coat for flattering distinction.

NEW YORK PARIS

Blackshire

GOWNS FOR WOMEN

LOS ANGELES MONTREAL

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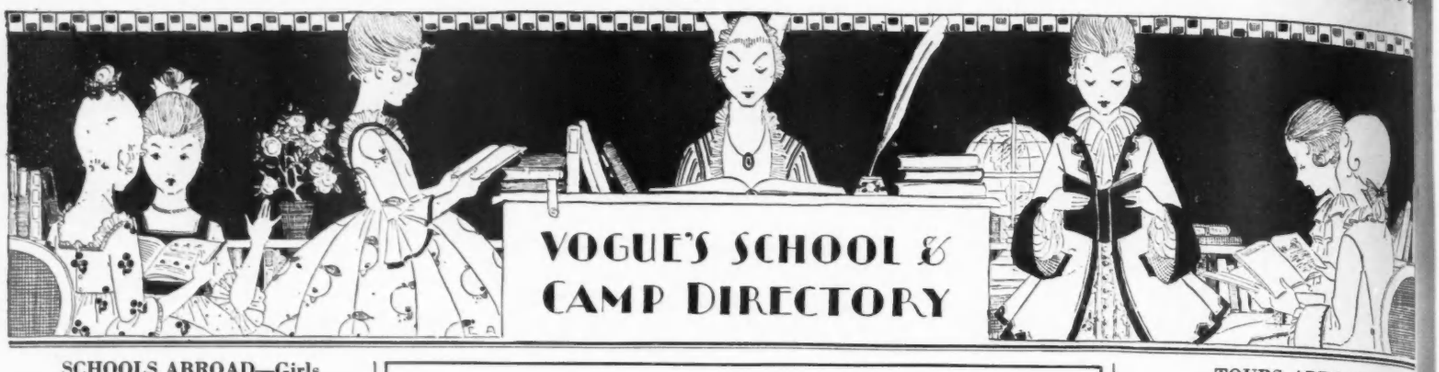

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A charming villa in Versailles, France, will be open to girls for the summer, offering home care, French, Riding, Tennis, Bicycling, Paris Sightseeing and for the older girls, Travel. Chaperoned party sails June 20th. Address: JESSICA COSGRAVE, Finch School, 61 E. 77th St., NEW YORK.

FRENCH MARQUISE living in Paris will take charge of a few recommended American girls. Lessons in all subjects when desired. Entrance any time. Information apply Secretary, Warrenton Country School, Warrenton, Virginia.

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A year's study abroad is invaluable in the plastic years. Particularly for children who inherit a social position.

European schools are now available at several points in a boy's or girl's educational career. There are glorified tutoring groups under competent instructors that children in their early 'teens may join. Many American boarding schools now give their students the option of taking the junior year abroad in a foreign branch of the parent school.

Several schools abroad are managed by American heads, on American standards, for American patronage, and staffed with foreign teachers. There are the great universities of Grenoble and Paris where graduate students may take up serious study in scholastic surroundings. We have known several mothers who took courses there while their children went to secondary schools nearby.

Many of these foreign schools advertise in these pages. Our Educational Bureau is glad to suggest other schools abroad, as well as to give information on American schools or camps. There is no charge for this service.

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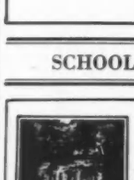
SCHOOLS ABROAD—Girls



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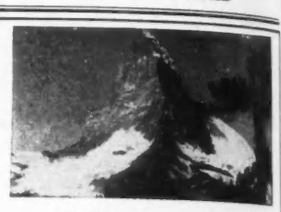

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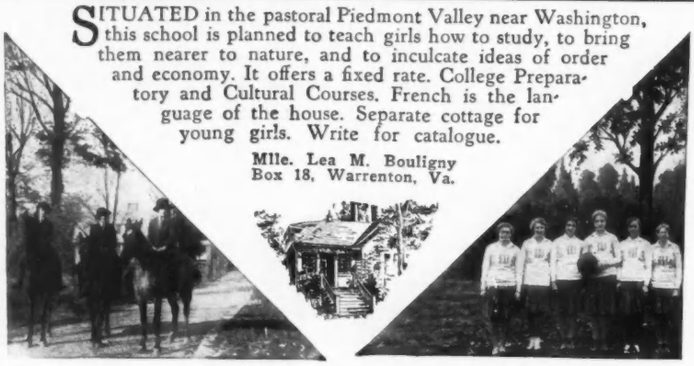

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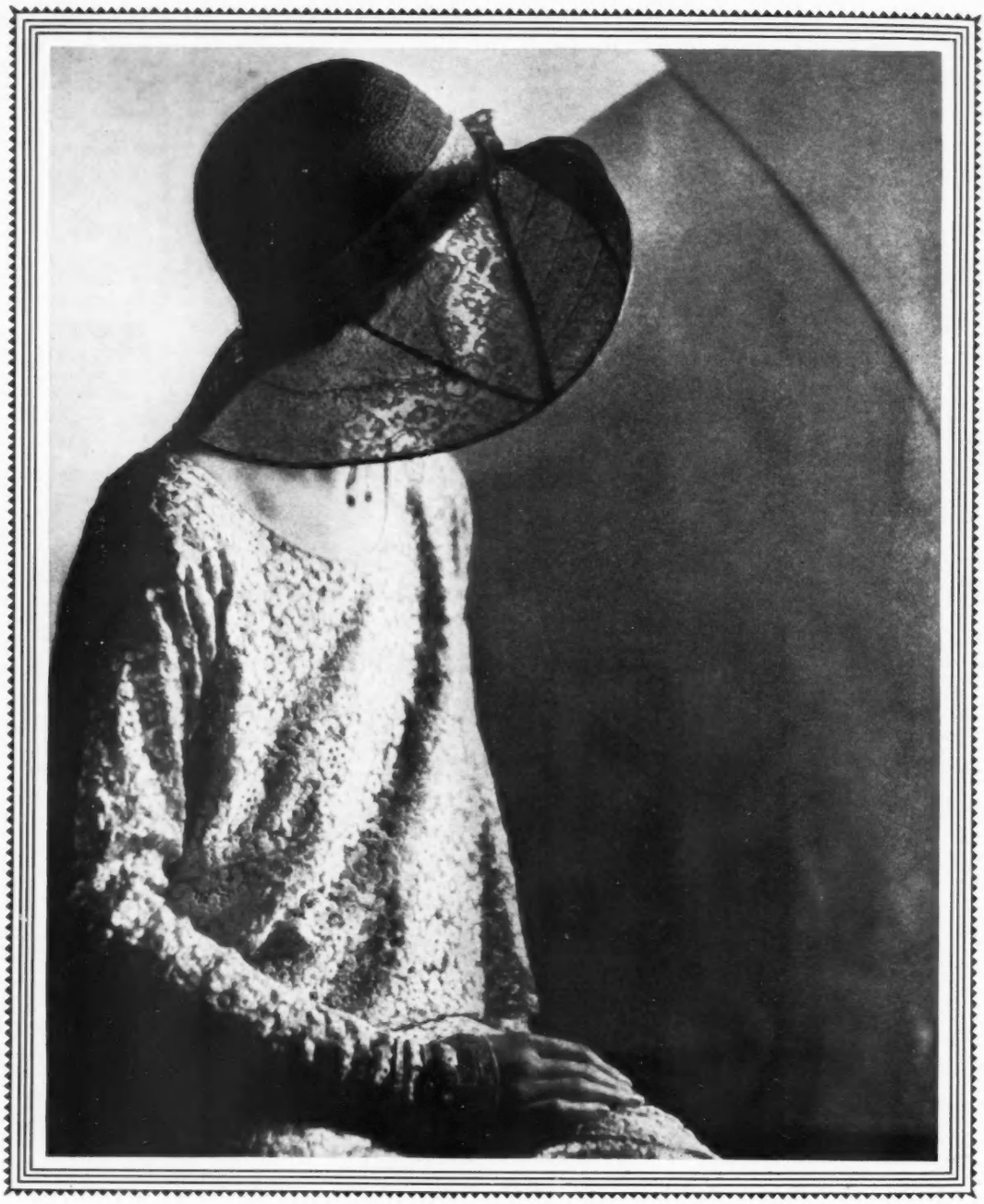

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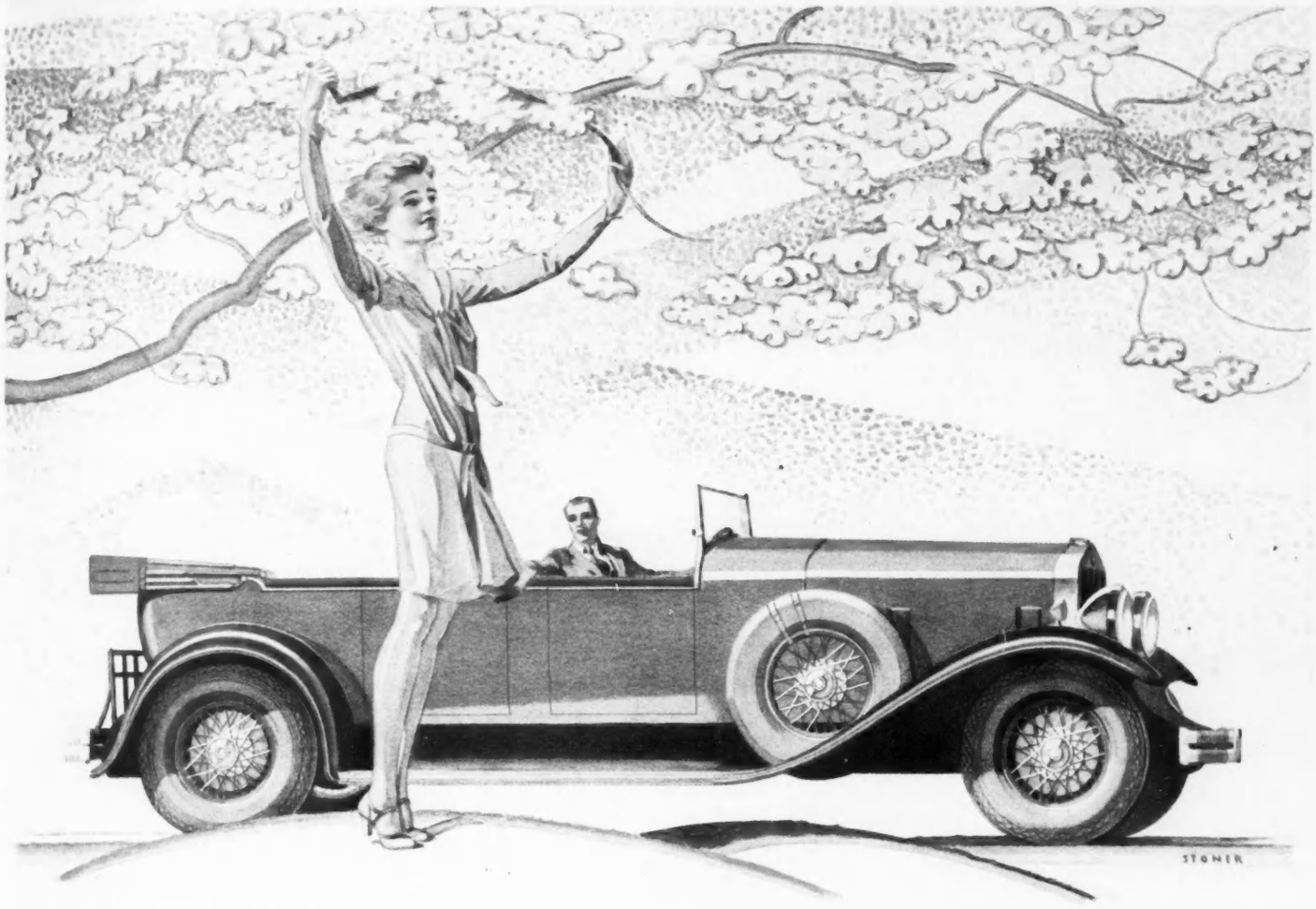

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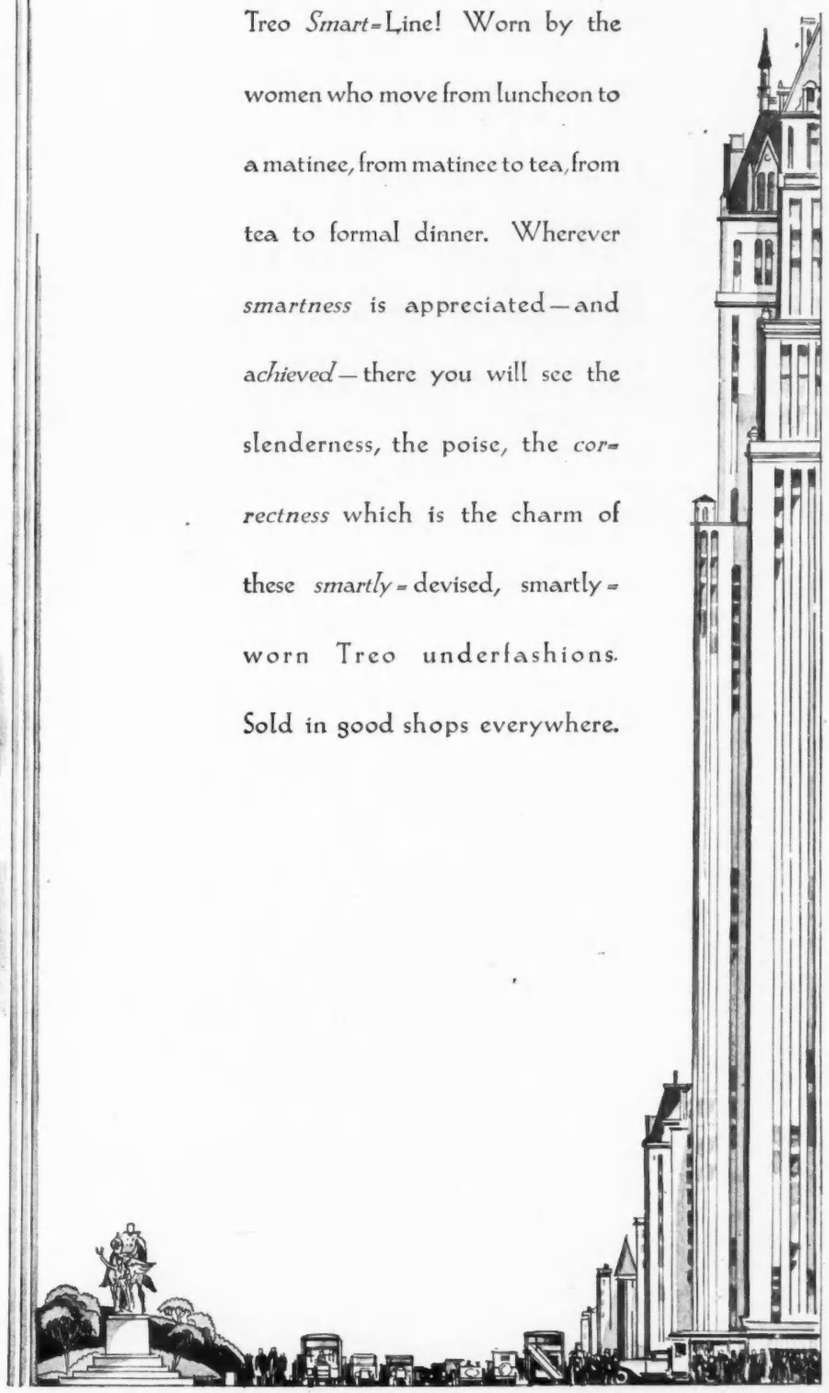

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HIGHWAYS and BUYWAYS of PARIS

I HAVE discovered a modern chair of beautiful form. I mention this fact because, among all the fine expressions of twentieth-century decoration to be seen in the Paris shops to-day, a really beautiful chair is difficult to find. It would seem as though chairs comprised the one stumbling-block in the path of the modern designer. But here is a notable example, at the shop of Pierre Dariel, 45 rue de Penthièvre. Like most beautiful chairs, it is, of course, low in form. The base is of a light coloured wood, and there are triangular arms, or rather sides, commencing at the forward base of the cushion and running directly to the top of the back. The chair that I saw was covered in clipped sheepskin in a lovely beige colour that went very well with the light wooden base. This rapport between colour and material was very pleasing, but, as the shape is good, the chair would be equally successful in almost any treatment. Another *spécialité* of this shop is garden furniture of modern design, and the tubs for clipped trees and bushes were particularly attractive.

YANG-TSE, at 28 rue de la Pépinière, is a shop that I have already mentioned, in connection with crystal lamps and small tables veneered with straw marquetry. Here, there are several new low tables with opaque glass tops and polished metal bases that are quite beautiful in form and very modern. I was also shown lamps in modernistic forms, composed of cubes of different sizes. These lamps are done in opaque glass and metal and are very effective when illuminated. Here, one may also find examples of the really modern lamp that has no shade.

SOME fine examples of Swedish glass are shown in a new shop, recently opened at 24 boulevard Malesherbes, called "Les Arts Décoratifs Suédois." Here, one may find etched glass of beautiful design in flower vases and centrepieces and all manner of table glass. In the same shop are very interesting examples of modern silver, and even a few pieces of furniture, among which I particularly liked a commode. It was made of a very light wood with an inlay of ships and a border in darker wood, and the handles of the drawers were dull metal anchors. This piece of furniture had great distinction and originality.

EVERYTHING to do with glass, whether mirrored, or painted, or etched, is becoming more and more the fashion, and several of the smaller art galleries, where there are always new and interesting works by the younger artists, have lately had exhibitions of pictures on glass, done in every imaginable medium. At either the Max

(Continued on page 40)

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HIGHWAYS *and* BUYWAYS *of* PARIS

(Continued from page 38)

Berger Gallery, 28 rue Vavin, or the "Galerie Zak," place Saint-Germain-des-Prés, one is sure to find something interesting at any time of the year, for small galleries like these in Paris have better exhibitions than anything of a similar kind in other cities, and they are well worth noting for your next visit to Paris.

THE name "Chanel" is now appearing in several different parts of the rue Cambon, and one's eye is not deceived in reading "Chanel" over the door of a new shop, on the side of the Ritz Hotel, opposite the more familiar sign of the dressmaking house on the other side of the street. Yes, it is the same Chanel, but, in this new shop, materials are sold only by the yard, and the very discreet window-space is filled by four bolts of woollen material that is beige on one side and a variety of colours on the other. Once inside, the shop has the Chanel touch—the beige carpet, the mirrored staircase, and the simple black iron rail. Only sports materials, such as jersey and tricot, are sold, but the choice is enormous and, what is more, it impresses one as being all in good taste—which, I suppose, goes without saying where Chanel is concerned.

FROM the impression to be gained in the majority of shops, it would seem as if the whole world were now dressed in nothing but sports clothes. There is not a men's shop in Paris, selling the usual line of haberdashery, where there is not something for women. Sweaters, gloves, squares of silk, and shirts are among the usual assortment. At Knizé's, the new men's shop at 146 avenue des Champs-Élysées, which is a branch of the shop in Berlin, Vienna, and Karlsbad, there are feminine modifications of almost all the men's sports wear accessories. This is a shop with a great deal of character of its own.

"CHEZ VICTOR," 30 rue du faubourg Saint-Honoré, must now be included in the list of the smart places to lunch in Paris. Victor had a famous night-club in London, and, since he has opened his place in Paris, he has adopted the idea of the well-known Embassy Club in London—that is, of having a bar as a rendezvous before lunch and at tea-time. One always sees there some of the smart English people who are in Paris.

VERY simple crystal ash-trays, from Au Vase Étrusque, 20 boulevard Malesherbes, have no decoration other than the recipient's initials etched on the underside. These trays are arranged in sets of six or a dozen and would make excellent engagement or wedding presents.

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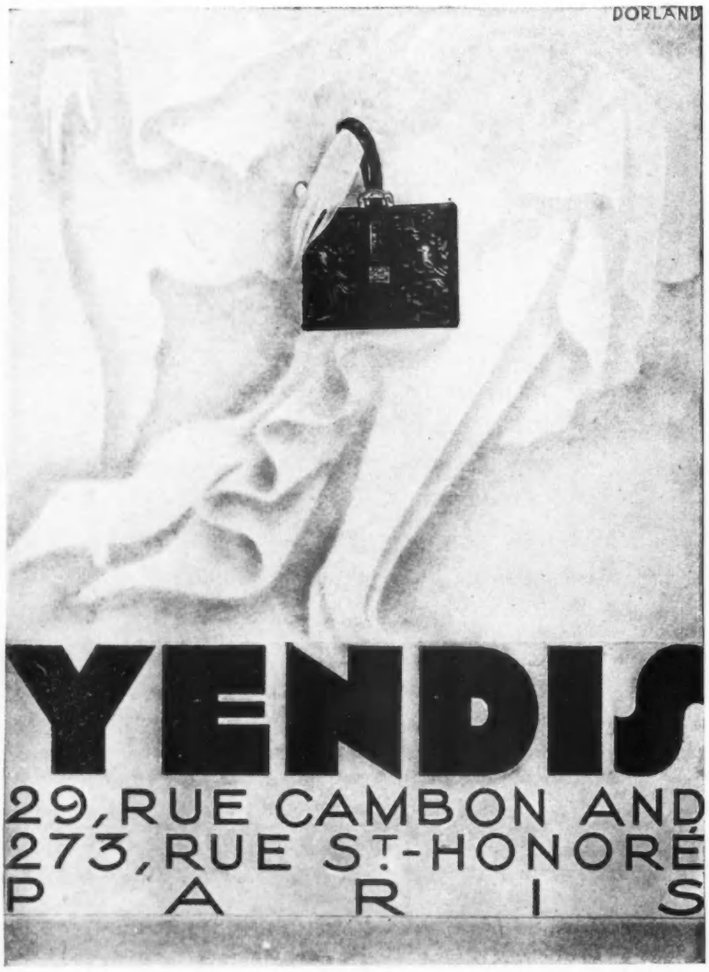

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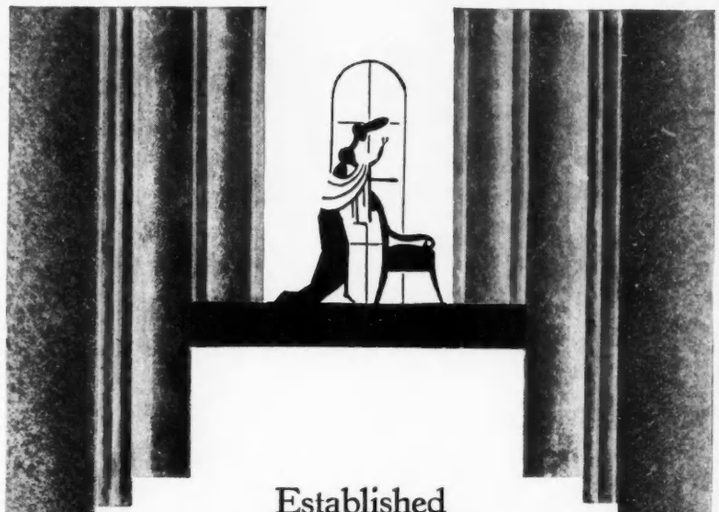

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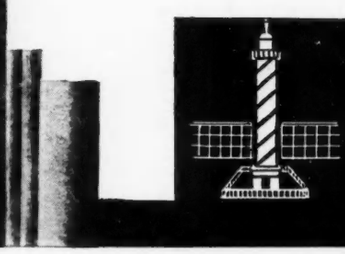

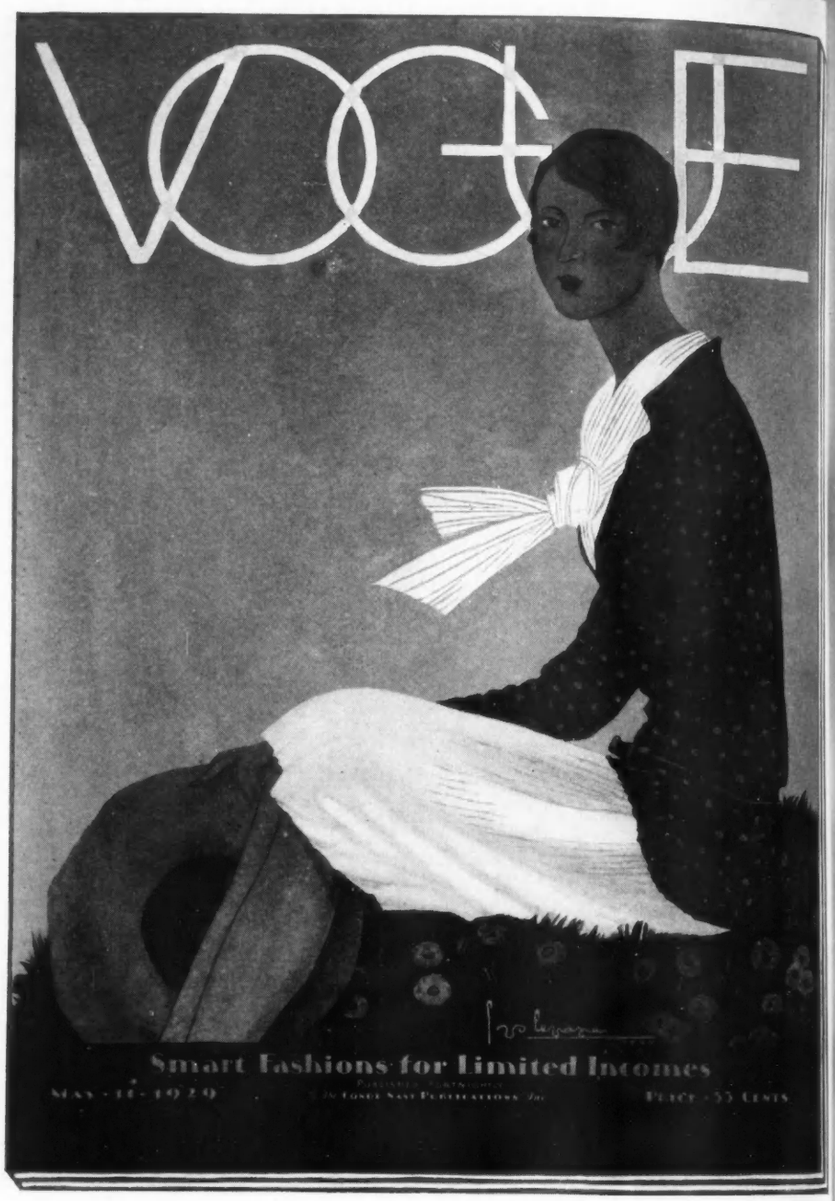

THIS is the cover of the Smart Fashions for Limited Incomes number of Vogue

♦

DATED MAY 11
ON SALE MAY 9

♦

HOW many models are put out in a single season? Maybe 10,000. How many are genuine successes? Maybe 200. It means nothing nowadays to wear "the latest." What the well-dressed woman chooses is "the correct." The next number of Vogue will show her how to narrow her choice to the very best, especially if she must make her dress-dollars do double duty.

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Many other features . . . a travel article from Paris . . . another on exercises for little children to give them health and body-poise . . . the usual departments. Must you make a dollar work overtime? Then spend 35 cents of it on this number of Vogue . . . on sale at all news stands east of the Rockies May 9.

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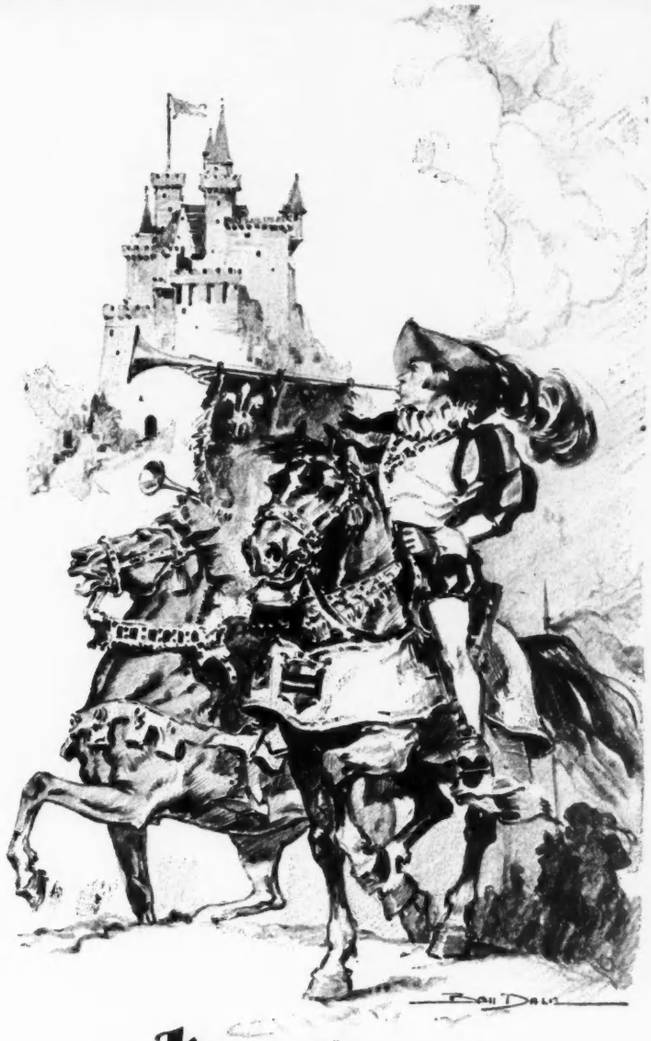

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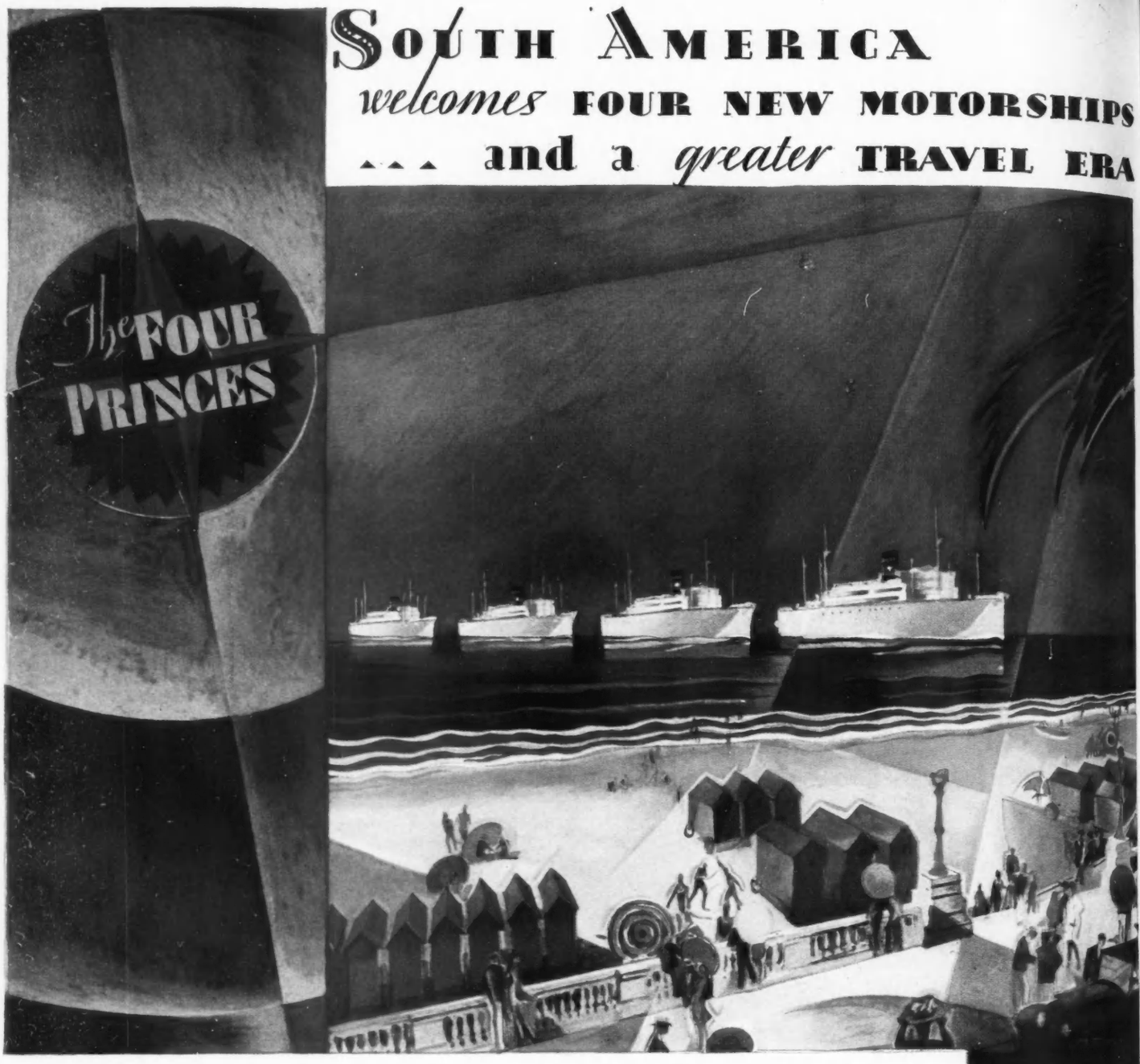

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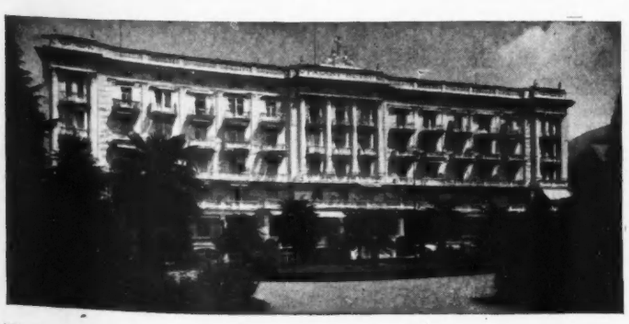

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SOCIETY

Births

NEW YORK

Barclay.—On March 18, to Mr. and Mrs. William Lyttleton Barclay, junior, (Helen Timmerman), a son.

Boots.—On March 16, to Dr. Ralph Henderson Boots and Mrs. Boots (Lois Kingsley), a son.

Cheney.—On March 24, to Mr. and Mrs. Ward Cheney (Frances P. Davison), a daughter.

Dyer.—On March 21, to Mr. and Mrs. Elisha Dyer (Katharine R. Whitaker), a daughter.

Farnell.—On March 19, to Mr. and Mrs. William E. Farnell (Frances Victoria Ober), a daughter.

Frothingham.—On March 11, at Mount Kisco, New York, to Mr. and Mrs. Samuel Frothingham (Mary Wegg), a daughter.

Hale.—On March 17, to Mr. and Mrs. Thomas Shaw Hale (Helen Bingham), a son, Edward Everett Hale.

Miller.—On March 14, to Mr. and Mrs. J. Bernard Miller (Grace B. Rogers), a daughter.

Newton.—On March 25, to Mr. and Mrs. Carl E. Newton (Mary Barrow), a daughter.

Ornstein.—On March 1, at Philadelphia, Pennsylvania, to Mr. and Mrs. Leo Ornstein (Pauline C. Mallet-Prevost), a daughter.

Robinson.—On March 18, to Mr. and Mrs. Edward Robinson (Carol Nye Rhodes), a daughter, Carol Robinson.

Snowden.—On March 21, to Mr. and Mrs. John W. Snowden, third, (Imogene J. K. Reeve), a daughter.

Tison.—On March 23, to Mr. and Mrs. Paul Tison (Helen M. Hines), a daughter.

Watrous.—On February 25, at New Haven, Connecticut, to Mr. and Mrs. Charles Ansel Watrous (Muriel C. Payne), a daughter, Muriel Joy Watrous.

DETROIT

Bloom.—On March 18, to Mr. and Mrs. John Melbourne Bloom (Elizabeth Bredin), a daughter.

Davis.—On March 9, to Mr. and Mrs. Ernest Guthrie Davis (Margaret McMillan Holmes), a son.

Dodge.—On March 9, to Mr. and Mrs. Percival Dodge (Elizabeth Loomis), a son.

Fraser.—On March 12, to Mr. and Mrs. Stuart A. Fraser, junior, (Doris M. Sprague), a son.

Gilbert.—On March 1, to Mr. and Mrs. Warren Van Rensselaer Gilbert (Frances Robson), a daughter, Anne Robson Gilbert.

Loud.—On March 11, to Mr. and Mrs. Percy K. Loud (Elizabeth Westbrook Parker), a daughter, Judith Parker Loud.

MacMillan.—On March 10, to Mr. and Mrs. Alexander Romeyn MacMillan (Margaret B. McGregor), a son, William McGregor MacMillan.

PHILADELPHIA

Griffitts.—On March 12, to Mr. and Mrs. S. Powel Griffitts (Annette Wright Newhall), a daughter, Annette Newhall Griffitts.

Births—Continued

Strawbridge.—On March 16, to Mr. and Mrs. Benjamin Z. Strawbridge (Mary A. Wagner), a son, Benjamin Wagner Strawbridge.

SAN FRANCISCO

Blyth.—On February 6, at San Mateo, California, to Mr. and Mrs. Charles Blyth (Katherine Ramsey), a daughter.

Deaths

NEW YORK

Boulton.—On March 18, at Aiken, South Carolina, Louisa K. Kelly Boulton, wife of the late William B. Boulton.

Clark.—On March 22, A. Schuyler Clark, husband of Carrie D. Leverich Clark.

Fleitmann.—On March 24, at Paris, France, William Medlicott Fleitmann, husband of Lida M. Heinze Fleitmann.

Haggin.—On March 19, Louis Terah Haggin.

Hawkes.—On March 22, McDougall Hawkes.

Kean.—On March 19, Lucy Halsted Kean.

Lynch.—On March 20, John Hampton Lynch, husband of Lucy Moffitt Lynch.

Slade.—On March 24, Cornelia W. Strong Slade, wife of the late George P. Slade.

BOSTON

Winters.—On March 21, Annie Ludlow Winters, wife of the late Joseph E. Winters.

DETROIT

Hamilton.—On March 15, William Pegrain Hamilton, husband of Mary McLellan Farrand Hamilton.

Ives.—On March 11, Lena Fenner Ives, wife of Edward Taylor Ives.

Jackson.—On March 19, at Mentone, France, Roscoe B. Jackson, husband of Louise A. Webber Jackson.

Mellish.—On March 21, Charles Fillmore Mellish, husband of Sarah Estelle Butler Mellish.

Morse.—On March 10, Mary Christie-Walsh Morse, wife of Charles Frederic Morse.

PHILADELPHIA

Huhn.—On March 20, at Overbrook, Pennsylvania, George A. Huhn.

Rea.—On March 24, Samuel Rea, husband of Mary M. Black Rea.

Thompson.—On March 20, Elizabeth P. Ellison Thompson, wife of Paul Thompson.

PITTSBURGH

Howe.—On March 26, at Bermuda, George Allaire Howe.

SEATTLE

Bowden.—On March 20, Edmund Bowden.

(Continued on page 51)

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Jeune Fille

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REGENT 2017-8

SOCIETY

(Continued from page 50)

Engagements

NEW YORK

Allen-Gregg.—Miss Mary Garland Allen, daughter of Mr. and Mrs. George Garland, of Scarsdale, New York, to Mr. Will R. Gregg, son of the late Alexander W. Gregg.

Barber-Trask.—Miss Elsie Yandell Barber, daughter of Mrs. Donn Barber, to Mr. John Jacquelin Trask, son of Mr. and Mrs. Frederick Kingsbury Trask.

Carter-Raynolds.—Miss Florence Hartshorne Carter, daughter of Dr. William W. Carter and Mrs. Carter, to Mr. Richard B. Raynolds, son of the late James Wallace Raynolds.

Chamberlain-Hutcheson.—Miss Mary Louise Chamberlain, daughter of Mr. and Mrs. Frederick Chamberlain, of Longacre, Lakeside, Michigan, to Mr. Arnold T. Hutcheson, son of Mr. and Mrs. Ernest Hutcheson.

Collins-van Tets.—Miss Dorothy Collins, daughter of Dr. Howard D. Collins and Mrs. Collins, to Mr. Willem van Tets, son of Mr. and Mrs. H. L. van Tets, of Bilthoven, Holland.

Fuller-Poindexter.—Miss Elinor Constance Fuller, daughter of Mr. and Mrs. Henry Jones Fuller, to Mr. Everton Gentry Poindexter, son of Mr. Joseph Boyd Poindexter, of Honolulu.

CHARLESTON

Mullally-Rigg.—Miss Kity Mullally, daughter of Mrs. Lane Mullally, to Mr. John Linton Rigg, of New York, son of the late John Rigg, of Kingston, Jamaica.

PHILADELPHIA

Barringer-Cope.—Miss Elizabeth Wethered Barringer, daughter of Mr. and Mrs. Daniel Moreau Barringer, of Saint Davids, Pennsylvania, to Mr. Thomas Pym Cope, son of Mrs. Walter Cope, of Germantown, Pennsylvania.

Jones-Neilson.—Miss Frances Fullerton Jones, daughter of Mrs. William S. Jones, of Saint Davids, Pennsylvania, to Mr. Winthrop Cunningham Neilson, junior, son of Mr. and Mrs. Winthrop Cunningham Neilson, of Ardmore, Pennsylvania.

Morgan-Stevens.—Miss Elizabeth Morgan, daughter of Mr. and Mrs. Reed Augustus Morgan, of Roxboro, Pennsylvania, to Mr. Lewis M. Stevens, son of Mr. and Mrs. Frank A. Stevens, of Meriden, Connecticut.

SAN FRANCISCO

Choynski-Fleishhacker.—Miss Janet Louise Choynski, daughter of Mr. and Mrs. Herbert Choynski, to Mr. Mortimer Fleishhacker, junior, son of Mr. and Mrs. Mortimer Fleishhacker.

WASHINGTON, D. C.

Magill-Pepper.—Mrs. Louis J. Magill, daughter of the late Mr. and Mrs. Charles Watson McKeehan, to Mr. William Platt Pepper, son of Mrs. William Platt Pepper, of Philadelphia, Pennsylvania.

Mohun-Coburn.—Miss Mary Elizabeth Mohun, daughter of Mr. and Mrs. Barry Mohun, to Mr. Robert B. Coburn, son of the late Mr. and Mrs. Hewitt Coburn, junior, of Hartford, Connecticut.

Weddings

NEW YORK

Bartram-Sheppard.—On April 16, in Saint Thomas's Church, Mr. J. Burr Bartram, son of Mr. J. Percy Bartram, of "Caritas Island," Stamford, Connecticut, and Miss Mary S. Sheppard, niece of Mr. and Mrs. Albert Plimpton.

Brackett-Conner.—On April 15, Mr. Anthony Hicks Brackett and Miss Katharine Atterbury Conner, daughter of Dr. Lewis A. Conner and Mrs. Conner.

Bradlee-Trippe.—On April 26, Mr. Sargent Bradlee, son of Mr. and Mrs. Frederick J. Bradlee, of Boston, Massachusetts, and Miss Louise Trippe, daughter of Mrs. Charles White Trippe.

Brandt-Winchester.—On April 20, in Saint Bartholomew's Church, Mr. Randolph Brandt, junior, of Buffalo, New York, and Miss Elizabeth Marye Winchester, daughter of Mr. and Mrs. William E. Winchester.

Burlingham-Carlin.—On April 2, in the Church of the Ascension, Mr. Charles Burlingham, son of Mr. and Mrs. Charles C. Burlingham, and Mrs. William E. Carlin, daughter of Mrs. J. Alden Weir.

Eaton-Farrand.—On March 16, at Ithaca, New York, Mr. Harry A. F. Eaton, son of Mr. and Mrs. Henry M. Eaton, of Washington, D. C., and Miss Margaret Propert Farrand, daughter of Mr. and Mrs. Livingston Farrand.

Field-Brown.—On March 20, Mr. Frederick Vanderbilt Field, son of Mr. and Mrs. William B. Osgood Field, and Miss Elizabeth G. Brown, daughter of Mr. and Mrs. Herbert W. Brown, of Duluth, Minnesota.

Frost-Hollins.—On March 30, at Pebble Beach, California, Mr. Reginald R. Frost, son of Dr. Henry W. Frost and Mrs. Frost, of Princeton, New Jersey, and Miss Lilias Hollins, daughter of Mr. and Mrs. Harry B. Hollins, junior.

Jones-Coffin.—On April 25, in Saint Thomas's Church, Mr. Roynon Cholmeley Jones and Miss Grace Coffin, daughter of Dr. Lewis A. Coffin and Mrs. Coffin.

Richards-Carter.—On April 20, in the Fifth Avenue Presbyterian Church, Mr. Edward Lambert Richards and Miss Elizabeth Woodbridge Carter, daughter of Mr. and Mrs. Ernest Trow Carter.

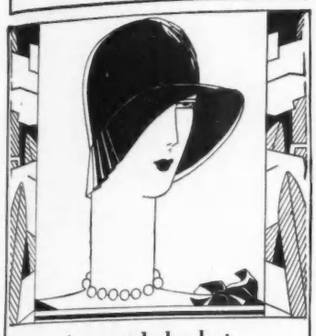
Sharp-Draper.—On March 23, at Islip, Long Island, Mr. H. Cecil Sharp, son of the late Mr. and Mrs. Hamlet C. Sharp, of Maysville, Kentucky, and Mrs. Ruth Carroll Draper, daughter of Mrs. Merritt Trowbridge.

Simpkins-Hotchkiss.—On April 20, Mr. Tudor Jenks Simpkins, son of Mrs. Nathaniel Stone Simpkins, of New York and Boston, Massachusetts, and Miss Dora Hotchkiss, daughter of Mr. and Mrs. Horace L. Hotchkiss, junior, of Rye, New York.

Skelding-Hall.—On April 20, Mr. Henry T. Skelding and Miss Lucie Lee Hall, daughter of Mr. and Mrs. Frank Griswold Hall.

(Continued on page 52)

The SHOPS of VOGUE



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SOCIETY

(Continued from page 51)

Weddings—Continued

Stone-Lapsley.—On April 27, in Saint Matthew's Church, Bedford, New York, Mr. Melville E. Stone, second, son of Mrs. Herbert Stuart Stone, and Miss Katharine Temple Lapsley, daughter of Mrs. John Willard Lapsley.

Walker-Richmond.—On March 25, Mr. Arthur Lucian Walker and Mrs. Stacy C. Richmond, of Dongan Hills, Staten Island.

Winslow-Wales.—On April 27, in the Church of the Heavenly Rest, Mr. Kenelm Winslow, son of Mrs. Herbert Reed Lawrence and the late Kenelm Winslow, and Miss Natalie Scarritt Wales, daughter of Mrs. F. Taylor Evans.

BOSTON

Coburn-Rhodes.—On April 27, in Old South Church, Mr. Arthur L. Coburn, junior, son of Mr. and Mrs. Arthur L. Coburn, and Miss Priscilla Rhodes, daughter of Mrs. Frederick F. Rhodes.

CLEVELAND

Bolton-Hanna.—On April 27, in Trinity Cathedral, Mr. Julian Castle Bolton, son of Mr. and Mrs. Charles C. Bolton, and Miss Fanny M. Hanna, daughter of Mrs. Howard M. Hanna.

Gates-Cashman.—On April 11, Mr. William N. Gates, of New York, son of Mrs. George Stevens, and Miss Frances Cashman, daughter of Mrs. William T. Cashman.

Warburton-Ingalls.—On April 10, in Grace Episcopal Church, Mr. Rupert Warburton, son of Mrs. P. E. Warburton, of London, England, and Miss Anne Taft Ingalls, daughter of Mr. and Mrs. Albert S. Ingalls.

DETROIT

Conway-Willette.—On April 24, Mr. Francis J. Conway, son of Mr. and Mrs. Thomas Hilary Conway, and Miss Marion Katherine Willette, daughter of Mr. and Mrs. Frank J. Willette.

LOS ANGELES

Lamb-Wailes.—On April 9, in Saint Paul's Cathedral, Mr. Artemus Dwight Lamb and Miss Eleanor Wailes, daughter of Mr. and Mrs. Sydney Irving Wailes.

Weddings—Continued

NEW ORLEANS

Choppin-Le Blanc.—On April 20, in the Church of the Holy Name, Mr. Pierre Forstall Choppin, son of Mrs. Amélie Dugué Choppin, and Miss Frederica Marie Le Blanc, daughter of Mr. and Mrs. Frederick Charles Le Blanc.

Parker-O'Reilly.—On April 10, Mr. Robert Moore Parker and Miss Frederica Devereux O'Reilly, daughter of Mrs. John Devereux O'Reilly.

PHILADELPHIA

Hunter-Whitney.—On April 20, Mr. Allan Hunter, son of the late Mr. and Mrs. Allan Hunter, and Miss Mary L. Whitney, daughter of Mr. and Mrs. Daniel Whitney, of Chestnut Hill, Pennsylvania.

Judd-Plumer.—On April 27, in Saint Thomas's Church, Whitemarsh, Mr. Howard Carter Judd, son of Mr. and Mrs. Clark S. Judd, of Kenosha, Wisconsin, and Miss Carolyn Herberton Plumer, daughter of Mr. and Mrs. Davenport Plumer.

McCullough-Dougherty.—On April 27, in Saint Mary's Church, Ardmore, Pennsylvania, Major Robert R. D. McCullough and Miss Eleanor Dougherty, daughter of Mrs. Edwin V. Dougherty.

PORTLAND

Hering-MacGregor.—On February 21, in Trinity Episcopal Church, Mr. John Comstock Hering and Miss Anita MacGregor, daughter of Mr. and Mrs. D. W. L. MacGregor.

SAINT LOUIS

Follansbee-Morton.—On March 2, at Tucson, Arizona, Mr. Mitchell Davis Follansbee, junior, of Chicago, Illinois, and Miss Katharine Ysabel Morton, daughter of Mr. and Mrs. Stratford Lee Morton.

Kennard-Scudder.—On April 4, Mr. John Burton Kennard, junior, son of Mr. John Burton Kennard, and Miss Elizabeth L. Scudder, daughter of Mr. Charles Scudder.

SAN FRANCISCO

Fagan-Crocker.—On March 15, at the Plaza Hotel, New York, Mr. Paul I. Fagan and Mrs. Helene Irwin Crocker.

(Continued on page 53)

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SOCIETY

(Continued from page 52)

Weddings—Continued

Montgomery-Spreckels.—On April 17, at Burlingame, California, Mr. George Montgomery and Miss Claudine Spreckels, daughter of Mr. and Mrs. Rudolph Spreckels.

SEATTLE

Hussey-Tidmarsh.—On March 23, at Tucson, Arizona, Lieutenant-Commander George Frederick Hussey, junior, son of Mr. George Frederick Hussey, of Brookline, Massachusetts, and Miss Phoebe Neel Tidmarsh, daughter of Mr. and Mrs. Arthur W. Tidmarsh.

WASHINGTON, D. C.

Webster-Wilson.—On March 16, in Saint John's Church, Bethuel M. Webster, junior, and Miss Eleanor Ashton Wilson, daughter of Mrs. Clarence Wilson.

WILMINGTON

Donohue-Marvel.—On April 20, in Trinity Church, Mr. Frank M. Donohue, junior, son of Mr. and Mrs. Frank M. Donohue, of New York, and Miss Mary Marvel, daughter of Mr. and Mrs. Josiah Marvel.

Weddings—To-Come

NEW YORK

Alexander-Dunn.—On June 7, in Saint Bartholomew's Church, Miss Emily Read Alexander, daughter of Mr. and Mrs. William F. Alexander, to Mr. Roswell Colt Dunn, son of Mrs. C. Irwin Dunn, of Baltimore, Maryland.

Weddings—To-Come

Baker-Starr.—On May 28, in Grace Church, Miss Kathleen Baker, niece of Mr. and Mrs. Henry Worthington Bull, to Mr. Louis Starr, son of Mrs. Hammond Starr, of Bernardsville, New Jersey.

Fox-Harding.—On June 12, Miss Constance Fox, daughter of Mr. and Mrs. Lyttleton Fox, to Mr. William Barclay Harding, son of Mrs. J. Horace Harding.

Hammond-McClenahan.—On May 11, in Saint Mark's Church, Mount Kisco, New York, Miss Rachel Hammond, daughter of Mr. and Mrs. John Henry Hammond, to Mr. Richard Lee McClenahan, son of Dr. Howard McClenahan and Mrs. McClenahan, of Philadelphia, Pennsylvania.

Jaffray-Hoppin.—On June 15, in Saint Barnabas's Church, Irvington-on-Hudson, New York, Miss Edith Hewitt Jaffray, daughter of Mr. and Mrs. Edward Somerville Jaffray, to Mr. William Warner Hoppin, junior, son of Mr. and Mrs. William Warner Hoppin.

Lucas-Sprigg.—On May 4, in Saint Mark's Church, Philadelphia, Pennsylvania, Miss Margaret Lowber Lucas, daughter of Mr. and Mrs. Wilson Lucas, of Philadelphia, Pennsylvania, and Gibbsboro, New Jersey, to Mr. James Cresap Sprigg, junior, son of Mr. and Mrs. James Cresap Sprigg, of New York and Baltimore, Maryland.

(Continued on page 54)

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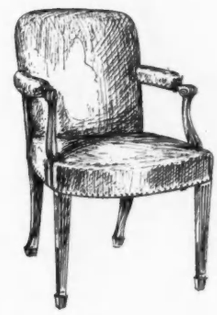

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SOCIETY

(Continued from page 53)

Weddings—To-Come

Ogden-de Gersdorff.—On May 20, in Saint James's Church, Miss L. Hélèna Ogden, daughter of Mr. Charles W. Ogden, to Mr. Casper C. de Gersdorff, son of Mr. and Mrs. Carl A. de Gersdorff.

Rickaby-Darmstadt.—On May 18, in Saint Bartholomew's Church, Miss Ruth Drucile Rickaby, daughter of Mr. and Mrs. Hamilton C. Rickaby, to Mr. Louis J. Darmstadt, son of Mrs. Charles Darmstadt.

Schniewind-Manville.—On June 11, Miss Ethel B. Schniewind, daughter of Mr. and Mrs. Henry Schniewind, to Mr. H. Edward Manville, junior, son of Mr. and Mrs. H. Edward Manville.

Schniewind-Stanley.—On May 14, in the Fifth Avenue Church, Miss Margaret M. Schniewind, daughter of Mr. and Mrs. Henry Schniewind, to Mr. Julian Carr Stanley, son of the late Mr. and Mrs. John Calvin Stanley, of Jacksonville, Florida.

Steele-Ponvert.—On June 4, in the Church of the Resurrection, Miss Katharine Steele, daughter of Mr. and Mrs. J. Nelson Steele, junior, to Mr. Antonio Ponvert, junior, son of Mr. and Mrs. Antonio Ponvert.

BALTIMORE

Whitridge-Bergland.—On June 8, in Christ Protestant Episcopal Church, Miss Julia Whitridge, daughter of Mr. and Mrs. Morris Whitridge, to Mr. John McFarland Bergland, junior, son of Dr. John McFarland Bergland and Mrs. Bergland.

BOSTON

Ames-Cushing.—On June 8, in Trinity Church, Easton, Massachusetts, Miss Mary Ames, daughter of Mrs. Frederick Lothrop Ames, to Mr. Howard Gardiner Cushing, son of Mrs. James Denison Sawyer and the late Howard Gardiner Cushing, of New York.

Bowditch-Paige.—On May 18, in the First Parish Church, Brookline, Massachusetts, Miss Margaret T. Bowditch, daughter of Mrs. Frederic C. Bowditch, to Mr. Richard S. Paige, son of Mr. and Mrs. Frank G. Paige.

Chapin-Morrill.—On May 18, at Springfield, Massachusetts, Miss Neil Chapin, daughter of Mr. and Mrs. Alfred Hastings Chapin, to Mr. Joseph Morrill, junior.

Weddings—To-Come

Forbes-Hall.—On June 14, in Christ Church, Hamilton, Miss Barbara Forbes, daughter of Mr. and Mrs. William Stuart Forbes, to Mr. Arthur H. Hall, junior, son of Mr. and Mrs. Arthur H. Hall, of Baltimore, Maryland.

Gray-Godfrey.—On June 15, Miss Marie Louise Gray, daughter of Mrs. Francis Gray, to Mr. Henry Fletcher Godfrey, junior, son of Mr. Henry Fletcher Godfrey.

Hallowell-Pratt.—On June 8, in the First Parish Church, Milton, Massachusetts, Miss Ellen Hallowell to Mr. Irving Pratt, son of Mr. and Mrs. Harold Irving Pratt, of New York.

Jackson-Doty.—In June, Miss Elinor de W. Jackson, daughter of Mrs. James Marsh Jackson, to Mr. Augustus Flagg Doty, son of the late George H. Doty, of Waltham, Massachusetts.

Washburn-Barnes.—On June 15, in All Saint's Church, Miss Phoebe Washburn, daughter of Mr. and Mrs. Reginald Washburn, to Mr. Charles Benjamin Barnes, junior, son of Mr. and Mrs. Charles Benjamin Barnes.

CHICAGO

Dewey-Alger.—On April 30, at Warsaw, Poland, Miss Suzette Dewey, daughter of Mr. and Mrs. Charles S. Dewey, of Chicago and Washington, D. C., to Mr. Frederick M. Alger, junior, son of Mr. and Mrs. Frederick M. Alger, of Detroit, Michigan.

Newell-Daniels.—On June 8, Miss Nancy Newell, daughter of Mrs. Arnold C. Klebs, to Mr. Rexford Daniels, son of Mr. Lorenzo Daniels, of New York.

PHILADELPHIA

Brown-Wood.—In June, Miss Margaret L. Brown, daughter of Mr. and Mrs. Theodore E. Brown, of Germantown, Pennsylvania, to Mr. Horatio Curtis Wood, junior, son of Mr. and Mrs. Horatio Curtis Wood, of Germantown, Pennsylvania.

Buzby-Bendere.—On June 1, in the Church of our Saviour, Miss Florence Free Buzby, daughter of Mr. and Mrs. Harold A. Buzby, of Merion, Pennsylvania, to Mr. Edward C. Bendere, junior, son of Mr. and Mrs. Edward C. Bendere, of Overbrook, Pennsylvania.

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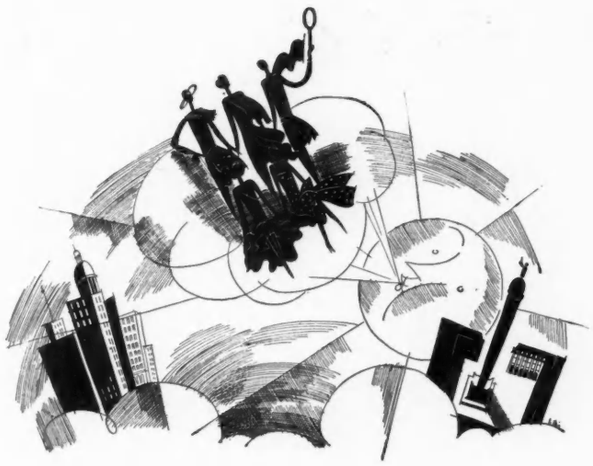

VOGUE

NEW YORK FASHIONS

EDNA WOOLMAN CHASE, *Editor-in-Chief of the Four Vogues*
CARMEL SNOW, *Editor of American Vogue*
MAIN BOCHER, *Editor of French Vogue* ALISON SETTLE, *Editor of British Vogue*
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Mother's Day
May 12, 1929

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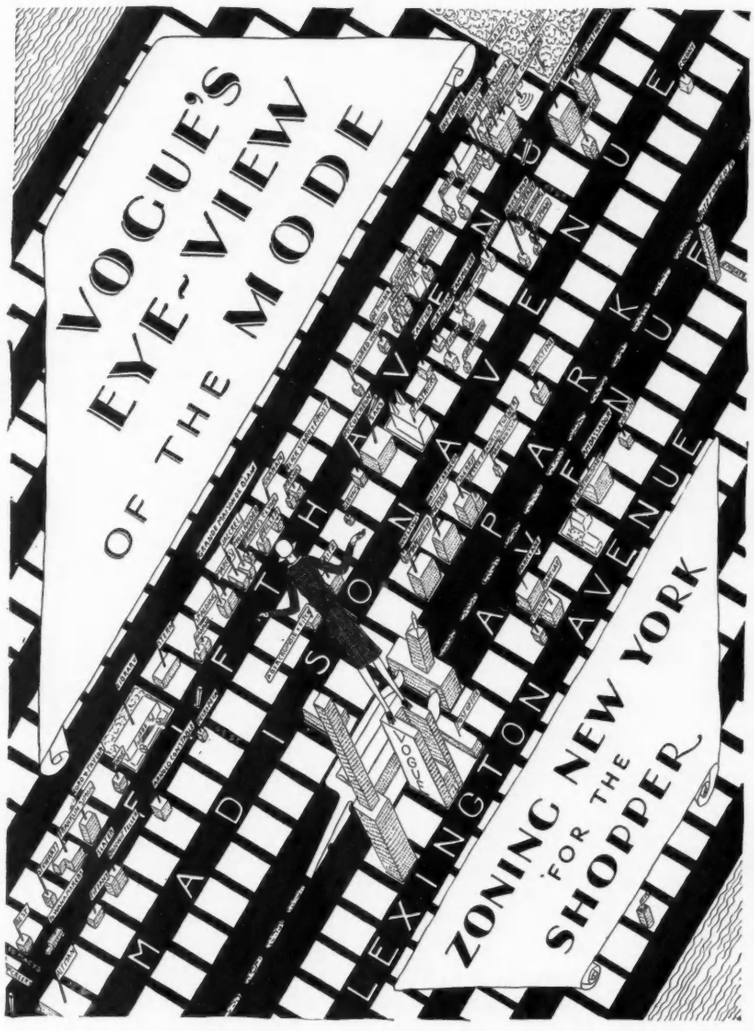


TRAFFIC! ! !

The problem of to-day and the menace of to-morrow, discussed on every hand! As Mark Twain said of the weather, every one complains of it, but no one seems to do anything about it. At least, not until recently, when Mr. Whalen in his traffic tower introduced, almost overnight, a whole new series of traffic laws that have changed the face of New York's streets. New zones have been laid out, streets opened up, right and left turns regulated, and congestion relieved.

And Vogue from its tower has also laid out a zoning system for the shopper. From the red bricks and dignity of Washington Square to the leafy ways of Central Park, Vogue makes the route of the shopper straight and simple. Here a right turn is the rule, there a full stop must be made. Where, when, and how to shop—it is all told in this issue so that even a stranger can not lose the way!

THE EDITOR

Cecil Beaton

MRS. HENRY GRAY

Mrs. Gray, who, before her marriage, was Miss Edith Deacon, is one of the three beautiful Deacon sisters, the others being the Duchess of Marlborough and the Countess Dorothy Pálffy

VOGUE'S MARKET LETTER

Present Market Trend

SPECULATION as to the new fashions was greatly heartened recently by the appearance from overseas of several new issues showing strong backing by the big interests in dressmaking. Popular favourites continued to gain support, but trading was active in many lines until now overlooked. The market leader, Chanel, always a good indicator of chic, held her place, while such reliable names as Paquin, Louiseboulanger, and Patou rallied with sharp advances. Conservative investors showed active buying as always in Chéruit and Lanvin. The spectacular rise of Augustabernard can be compared only to that of General Motors and Radio last summer. Small issues such as Ardanse, Irene Dana, and Lucile Paray are giving excellent returns. The outlook for summer never appeared more optimistic. Taken as a whole, this present market is one of great vitality, with a distinct bullish tendency, and augurs well for an extremely active year.

Preferred Offerings

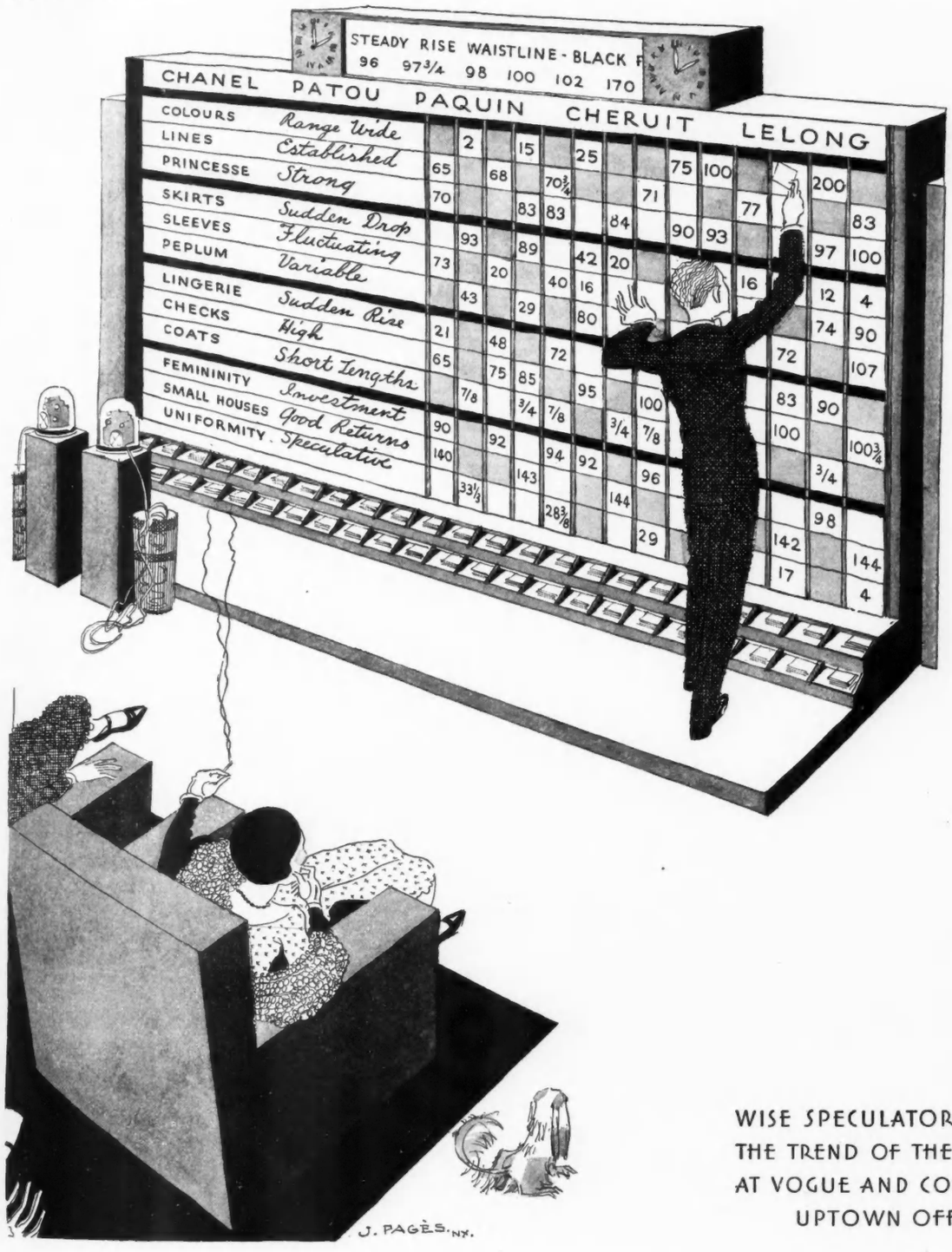
SOLD SHORT!

CERTAIN NEW GOLD-MINES: *The Princesse:* Perhaps, the most startling new mine, heralded some months ago as a "comer" and now definitely here to stay. The line is moulded tightly from the high waist to the hips by means of skilful cutting, flat tucks directly over the centre of the body (which must be so flat as to be very nearly concave), shirring, and gathers. This fashion is infinitely graceful and becoming to good figures, which should appear moulded into the garments. Slightly reminiscent of the effect produced by those ladies of the First Empire, who dampened their muslin frocks in order to show every feature of their bodies, these beautiful frocks call for a beautiful figure as a foundation. Backed by Patou, we feel this will be a great success with the young American investor. *The Mermaid:* Situated in an adjoining district, the Mermaid Mine is drawn from the same vein. An exaggerated example of the Princesse, long, slender, held in as far as the knees, with the skirts below reaching to the ankles or even to the floor. Another fashion for the tall and slim who can carry superbly the soft draperies that stream out below the narrow hip-line. *The Peplum:* Sponsored by all the well-known houses, interest at the hip-line continues. Lanvin transforms the peplum into fantails of material and applies them on the back of the skirt for evening. The authority given by Chanel to the peplum prognosticates that it will have a general and continued advance.

Skirts: These are falling steadily with no visible signs of this descent being interrupted by a reaction. This does not apply to sports clothes or classic tailleurs, which have dropped only a few inches and are otherwise at an even level slightly below the knee.

Waist-lines: These, however, are again due for a rise. Two years ago, the eye was trained to expect a waist accent just at the natural hip-line, so that anything else looked somehow wrong and definitely suggested flapper fashions. Now, there is a definite perpendicular climb, so that the belt, if it exists, is placed at the waist, and, even in beltless models, skilful touches suggest a slight curve inwards between bust and hips. The present vogue for tuck-in blouses reflects this, also, for some of the skirts are on a fitted yoke, elaborately tailored.

Femininity: A great investment, no longer in the speculative class, but, rather, a stock selling briskly in a buoyant market. Every one should take a flyer in Femininity (Limited) this year. By-products, from softened coiffures to lingerie touches, are rising with the parent organization. Besides the obvious points gained by lighter and gayer materials, more elaborate cutting, floating draperies, and moulded figures, there is a definite feeling that is even more mental than actual. The



WISE SPECULATORS WATCH THE TREND OF THE MARKET AT VOGUE AND COMPANY'S UPTOWN OFFICE

market wise will do their best to *feel* feminine this year. A charming major fashion and a sure winner.

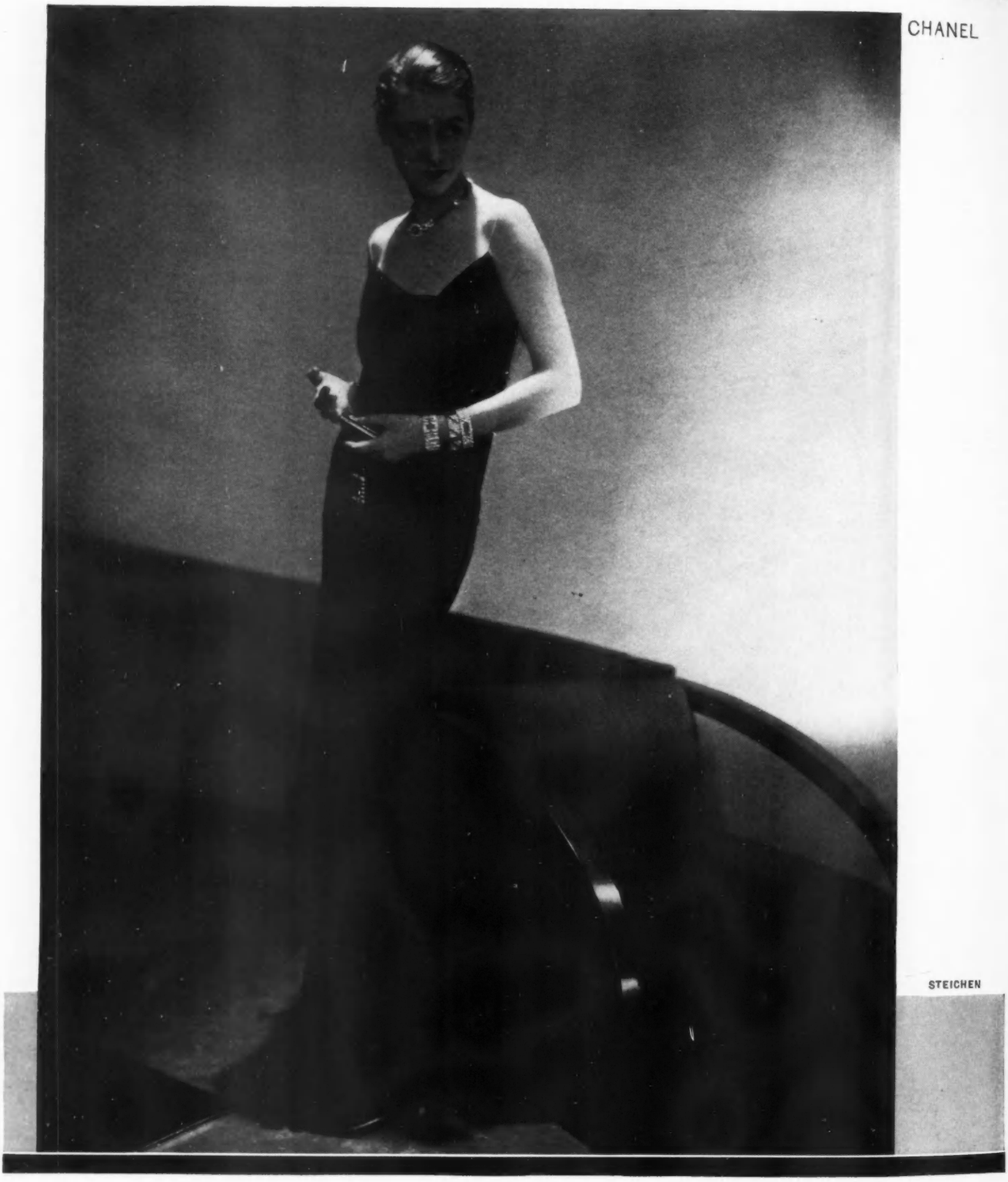
Tendencies

Woollens: Amongst this group, tweed is the most active performer, as Vogue and Company have repeatedly advised their clients, but the classification "tweed" includes all weights and textures, as well as a dazzling array of colours. Tweed coats over sleeveless printed silk frocks seem to be the salient new point of the daytime mode. These tweeds are soft, light in weight, and dyed in enchanting shades. The frocks beneath harmonize or contrast with the tone of the wrap. This fashion of a light wool coat and sleeveless printed frock is expected to be oversubscribed in America, where there is already an early and impressive spring demand and where it fits in perfectly with warm weather life in and around our great cities. Again, we recommend tweeds "to hold."

Crêpes: Crêpes have not lost a point of their usual position on the board and are, indeed, stronger than ever. Printed and plain, they appear in multitudes, so perfectly does their quality

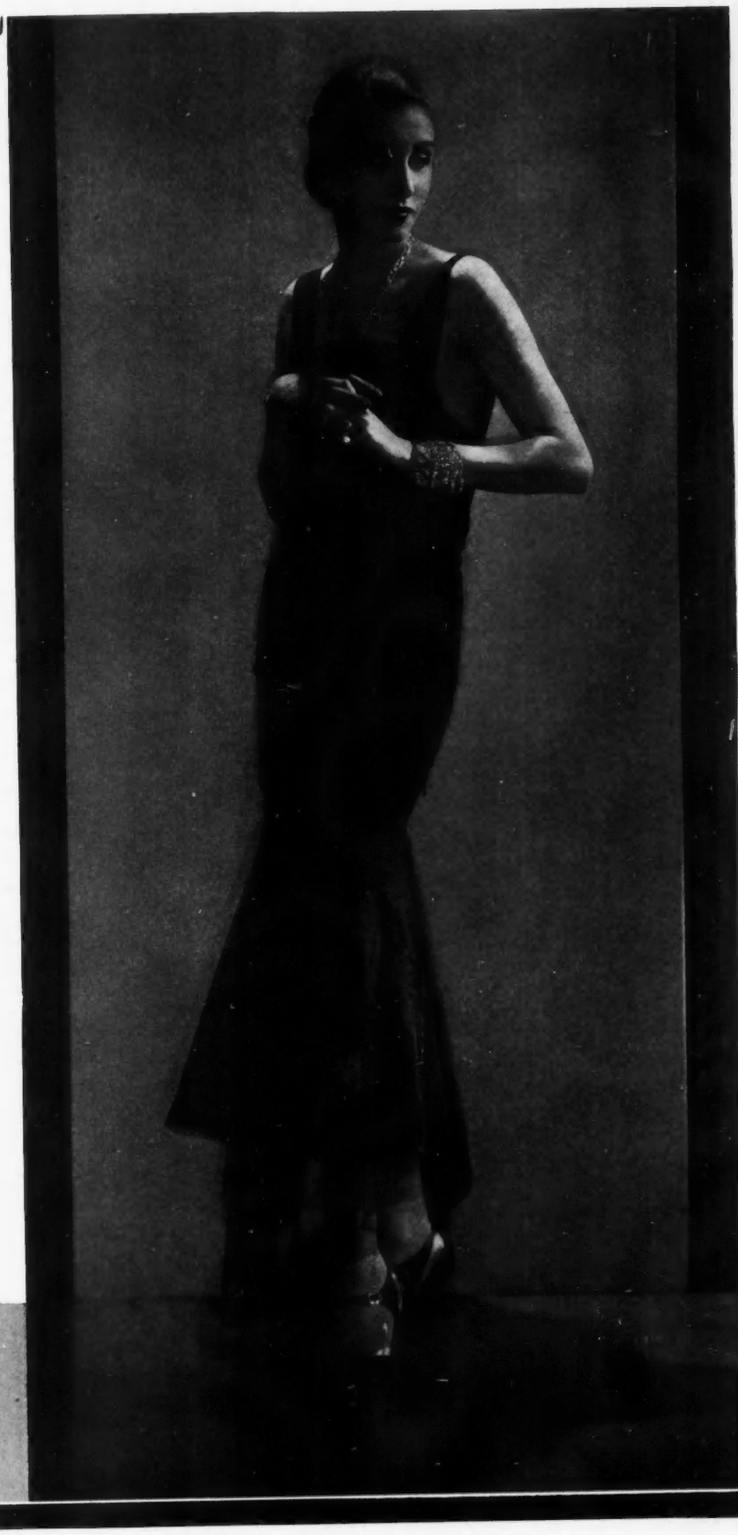
(Continued on page 136)

CHANEL



STEICHEN

PATOU



THE DRAMATIC SILHOUETTE

(LEFT) BLACK NET DRESS; SAKS-FIFTH AVENUE

(RIGHT) THE MERMAID VERSION IN BLACK NET; BENDEL

FURNITURE; FRANKL GALLERIES
JEWELS; BLACK, STARR, AND FROST

STEICHEN

PAQUIN

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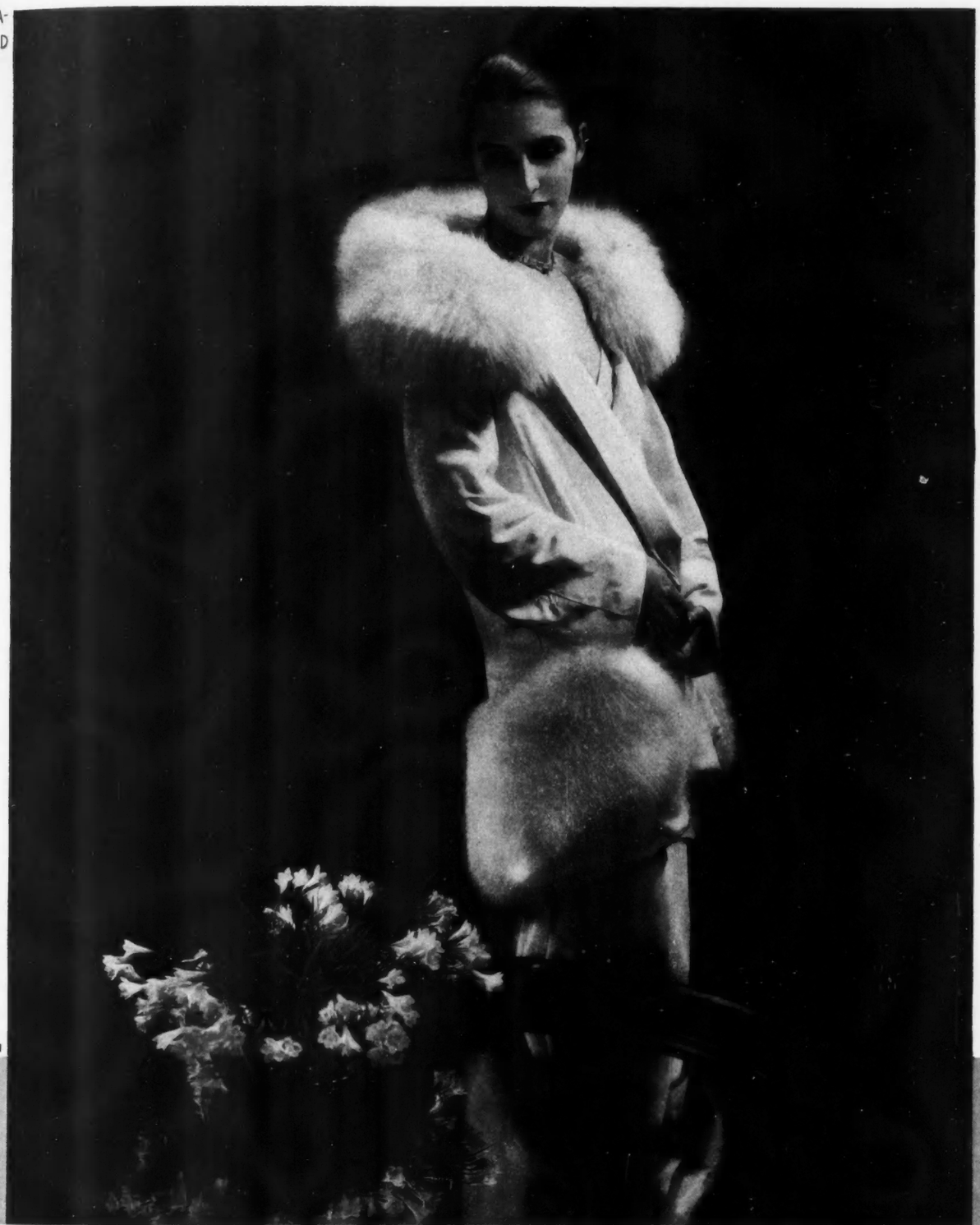
THE THREE-QUARTER WRAP

WRAP OF CREAM AND GOLD MOIRE
WITH SABLE; BERGDORF GOODMAN

AUGUSTA-BERNARD



STEICHEN

THE WHITE EVENING WRAP

ENSEMBLE OF WHITE CRÊPE AND WHITE FOX; SAKS-FIFTH AVENUE

PATOU

STEICHEN

CHANEL

PRINTED CHIFFON FOR DAY AND NIGHT

(LEFT) THE MERMAID SILHOUETTE IN PRINT; BERGDORF GOODMAN
JEWELS FROM MARCUS
(RIGHT) THE CAPE SLEEVE FOR AFTERNOON; FROM BEST
JEWELS FROM MAUBOUSSIN

STEICHEN

A flatly pleated ruffle forms an unusual peplum on this Chanel frock. The striped black-and-white woollen fabric is cut on the bias to effect diagonal stripes; Hattie Carnegie Patou accents the hip-line of this one-piece beige woollen dress by a pleated peplum. Sable furs, brown bag, shoes, and an Agnès jersey turban complete the costume; Frances Clyne

PLEATED PEPLUMS

Paquin illustrates the chic of the light coat over a dark frock by this black crêpe dress and beige cloth coat trimmed with black Persian lamb. The coat hem-line is uneven; from Bendel

A tweed in an oatmeal design in yellow, beige, and brown is used by Louiseboulanger for this suit with a seven-eighths length coat. The blouse is of yellow crêpe; Hattie Carnegie

Another smart reversal of colour is seen in this Chanel ensemble. The long coat is chartreuse tweed and the dress a black and chartreuse-green printed crêpe; Bergdorf Goodman

THREE COAT LENGTHS

MARTIAL ET ARMAND "FROU-FROU"
This black-and-white, flower-printed taffeta frock has a full, gathered lower skirt, narrowed by darts and accented by a little peplum; from Altman

WORTH "214"
Set below the hips of this black satin dress, panelled trains lengthen the full skirt with a scalloped, transparent border; from Saks-Fifth Avenue

WHERE TRAINS BEGIN

MOLYNEUX "93"

Huge flowers of chiffon are used to weight the trailing skirt and accent the shoulder of this lovely black chiffon dress; from Bergdorf Goodman

MOLYNEUX "108"

Flowers of chiffon in shades of tan are applied on the bodice of this gown of plain brown chiffon, while long sash ends give length to the skirt; Thurn

FLOWERS OF EVENING

VOGUE

INDIVIDUALITY is outstanding in the present mode, and femininity has completely replaced uniformity. The great creative artists use a dozen different ways to sign their models and sign them in a manner as unmistakable and significant as the butterfly in the corner of a Whistler Nocturne. On these two pages, taken from an artist's sketch-book, are shown some of the most striking and distinctive details, each one decidedly personal in feeling and requiring infinitely more art in the wearing than the standardized costumes of a few years ago.

SKETCH No. 1 shows a fashion so advanced that, unless it is rightly done, the effect is merely dowdy, instead of being the height of chic as it should be. This coat by Paquin is of heavy surah silk in deep navy-blue, and the collar is of ermine. As in the picture, this three-quarters length coat is worn over a printed silk dress as a separate wrap. This model was chosen by Miss Hattie Carnegie for her own wardrobe.

AFTER several years of severe and subdued existence, sleeves are suddenly doing all manner of things. In sketch No. 2, Louise-boulanger's very unusual deep white cuff—practically a sleeve in itself—is shown. This one is of white chiffon and is worn on a black-and-white printed silk dress. Another important new sleeve is the tiny shoulder cape sponsored by Chanel, as well as by several other houses. This is illustrated in sketch No. 3. The short-sleeved frock is one of the newest developments in the mode and will be an extremely important feature for semi-formal wear, this season.

POINTS

THE main tendencies of the millinery mode are well illustrated by the Reboux felt hat in sketch No. 4. This has the very shallow crown, which is still the smartest, the tiny rolled-back brim, and a new feature is introduced in the abrupt wing at one side, cut into two pieces. The neck-line of the dress in this sketch shows Chanel's handling of ruffles, a becoming and charming note. This particular model is in tête de nègre, a new and distinguished colour favoured by Chanel. The hat and dress are sketched on Miss Jessica, of Bendel's.

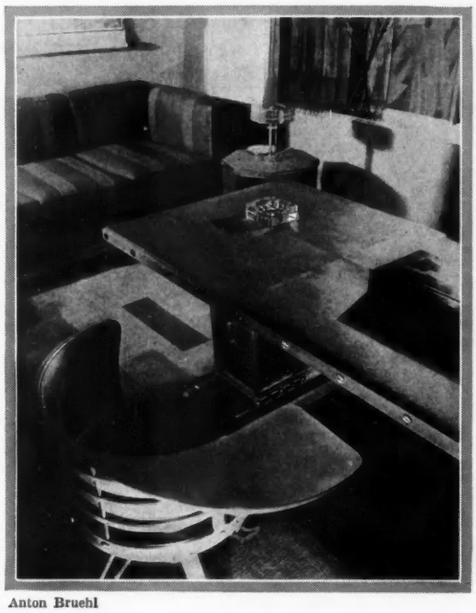
SKETCHES Nos. 5 and 6 give two views of another new and interesting neck-line—Chéruit's rever treatment of evening décolletages. This is often done in stiffened chiffon, with layers of flesh-pink mousseline inside.

LINGERIE touches are extremely prominent in all the collections this spring, each dressmaker having her own individual way of using them. Augustabernard's black wool crêpe dress with four rolls of white piqué banded on the sleeves is shown in sketch No. 7. In sketch No. 8 is shown a navy-blue crêpe de Chine dress by Paquin with pink linen used in a sailor-collar effect, a colour scheme as refreshing as it is flattering.

LACINGS are an amusing detail on many of Chanel's sports and daytime frocks. The semi-sheer crêpe roma dress in navy-blue, shown in sketch No. 9, has lacings across the front and sleeves and also on the ubiquitous lingerie collar and cuffs. The dress is worn by Miss Gervais.

Steichen

Madame Lucrezia Bori is wearing a very effective Suzanne Talbot hat of stitched beige cloth from Yvonne Ganne, the smart little hat shop of which Mrs. Rockhill Potts is the managing director; Jean Patou dress of printed crêpe in beige and brown from the Brick Shop



Anton Bruehl

In this "Business Executive's Office," Raymond Hood has evolved a solution of an essentially modern problem. The furniture is of leather and aluminum; the louvred curtain is of a rayon fabric

MODERNISM IN A MUSEUM

BY HELEN APPLETON READ

"THE underlying reason in contemporary design is to be sought in the practical life it hopes to interpret. No style, past or to come, finished or half-grown, has ever prospered or ever will without recourse to reason." In these sentences, included in the introduction to the Metropolitan Museum's Annual Industrial Art Exposition, Richard Bach, Director of Industrial Relations, summed up the basic thought of the contemporary movement in the decorative arts. It was this thought that motivated the architects commissioned to design the decorative units that comprised this year's exhibition. With a few exceptions, those self-conscious, ultra attempts to create a modern style, merely for the sake of doing something different, that have characterized so many of the modern decorative arts exhibitions, were absent.

Because any genuine and vital contemporary decoration is inevitably related to contemporary living conditions, which, in physical demonstration, means architecture, it was attacking the problem from the right angle to ask architects, rather than decorators and *ensembliers,* to design the interiors and their accessories. The problems of contemporary decoration are basically and indissolubly bound up with architecture, as also, it must not be forgotten, they are bound up with mass production. Hence the significance of the title of this year's exhibition, "The Architecture and the Industrial Arts," in its suggestion that only through the partnership of the architect and the industrial arts can a genuine twentieth-century style be developed.

THE ARTS AND THE TIMES

If the arts have, at all times, been sensitive recorders of the times in which they were produced, an analysis of what constitutes the tempo of to-day will help to an understanding of what constitutes an expressive contemporary style. Incidentally, a style that grows out of sound reason needs no explanation. If it is right, it will look right. It is the type of design resulting from an undigested concept of the modern that needs explanation and defence.

Architecture is possibly more sensitive to changes in the *zeitgeist* than are the Fine Arts. The aspiring towers of the Gothic cathedrals tell the story of the spiritual ferment of the Middle Ages—the rich ornamentation of a Renaissance palace, the fecund imagination that marked the rebirth of the classic spirit. So American architecture tells the story of the mechanistic inventions, the social and economic changes, that sharply differentiate the twentieth century from any preceding epoch.

CONTEMPORARY AMERICAN ARCHITECTURE

Sky-scraper architecture, if it were at first occasioned by the economic exigency of achieving the greatest amount of rentable space on the smallest plot of land, has come to stand for the contemporary spirit in American architecture. Whether the cost of the land or the lack of space demands it or not, we build vertically. An increasing number of people prefer the simplification of material living problems that the apartment offers, whether or not they can afford to live in houses, or whether the towns or suburbs in which they live permit a continuance of the old standards of living. Witness the apartment-houses that are built in the suburbs. Definite problems of space conservation, then, and the necessity of using standardized building materials and conforming to certain definite standards of comfort in the way of heat, light, and labour-saving devices are factors that govern all design problems in this country. The designer must have a thorough knowledge of architectural problems and available materials before he can proceed. It is, however, these limitations and problems that are the raw material and inspiration of the twentieth-century style. By using the new materials, aluminum, fabrikoid, rubber, rayon, and vitrolite, the designer is inspired to create new forms.

It is significant that this very standardization, which we have a tendency to deplore in this country as the hall-mark of a materialistic age, is the quality that the European designer

(Continued on page 130)

Hoyningen-Huené, Paris

COUNTESS DOROTHY PÁLFFY

INSTINCT OF FRIVOLITY

TO TAKE LIFE BRAVELY, ONE MUST OFTEN

TAKE IT GAILY, A FACT THE SERIOUS MISS

THESE are the days when people take their work lightly and their play seriously. How often do you hear from some one just embarked on a new job, "Yes, the hours are quite long, nine to five-thirty, and there will only be two weeks' vacation, and the boss is a regular slave-driver, but it's *great fun.*" And then on the golf-links, of a lovely warm, sunny afternoon, "I tell you, you never will be able to lengthen your drive by thirty yards, if you don't work at it tooth and nail. Take your driver and a dozen balls out every chance you can get, and, if you are really in earnest and concentrate like the devil, you'll be surprised at the result in three or four years. But you've got to work over it."

IF we are permitted to become deeply serious over a mere game and allowed to call really hard work *great fun,* then the accent is indeed being placed on the cheerful note, and the being who is innately light-hearted and frivolous is coming into his or her own.

FRIVOLITY—it has a light, airy sound, and if you look it up in a dictionary of synonyms, you will find that it means puerility, triviality, folly, fribbling, frippery, flummery. It is on the same page with froth, but it is also on the same page with frown, and this is quite suggestive of the usual manner in which frivolity was met in the past.

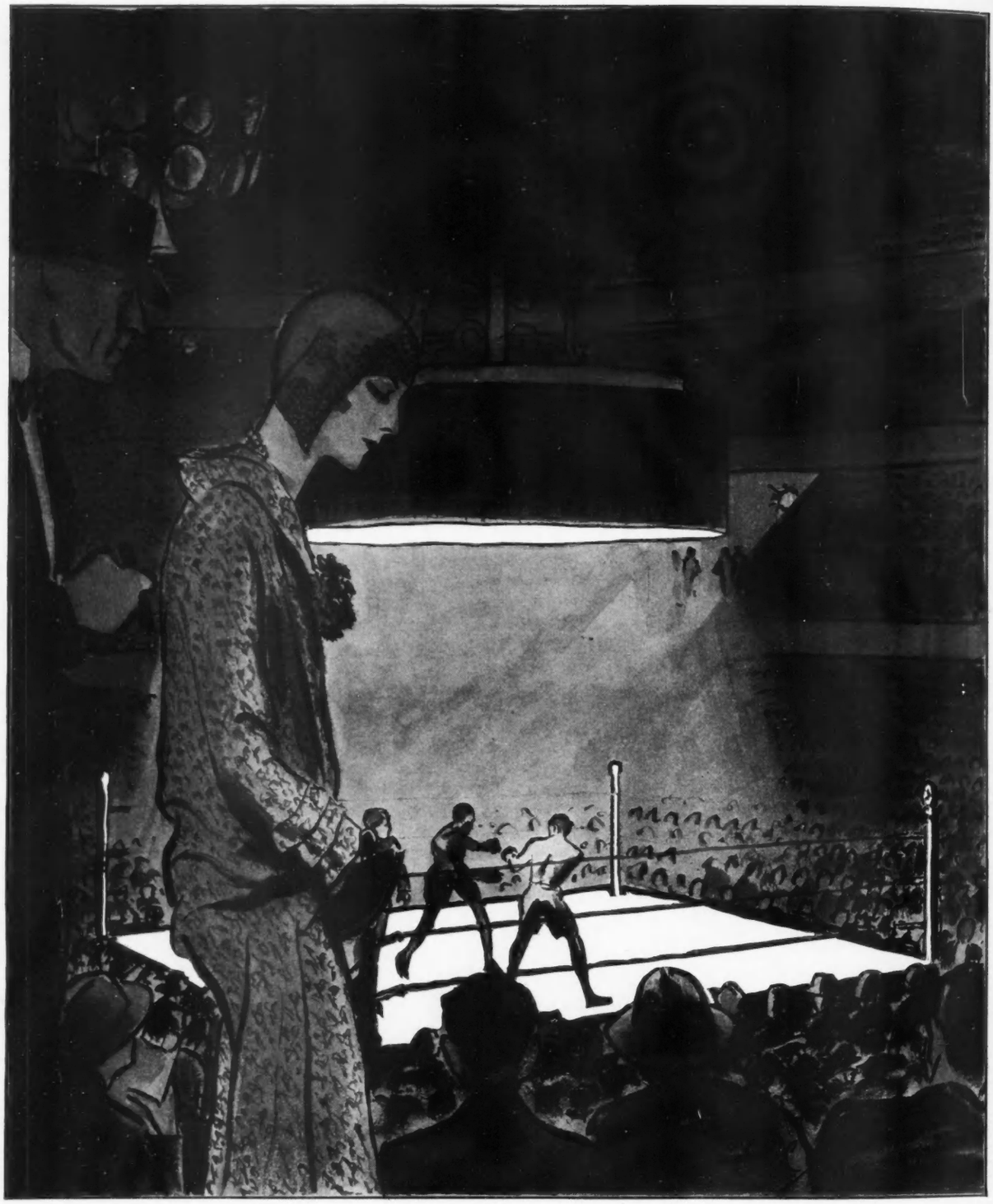
FRIVOLOUSNESS has never, in the pages of history, met with sustained success for any great length of time. There are two reasons for this. One is that she is by nature short-lived, —the other, that her habitat was usually in the region of thrones where she was nourished by the blood of the people, and, when this cause was discovered, she was condemned to perish by the will of those same people. With her perished many a lovely woman. The graceful Marie Antoinette's head-dress alone was enough to stamp her as an exponent at the top of the list. Her gaiety availed her little, and her punishment was hideous. Mary, Queen of Scots, was a flame of animation and *joie-de-vivre,* and her many lovers attest to all the virtues of light-heartedness, but she too, laid her beautiful head upon the block. Robert Devereux, Earl of Essex, Anne Boleyn, Catherine Howard all were victims of an innate love of frivolity and extravagance, together with buoyant temperaments and lively dispositions.

IN the United States, our Puritan forefathers, with their long, thin faces and their big, black, sombre hats, hoped that they might successfully put an end to all levity. They banished all the dying infants to eternal damnation, and as the infant mortality was much higher then than it is now, a very large percentage of babies must have gone to Hell. They put a great many very kindly and well-meaning people in the racks, they denounced good old women as witches and had them drowned or burned for fear they would cast spells over the above-mentioned ugly old black hats. They imprisoned people for travelling on a Sabbath, and they gloried in their indignation at all the sins that flesh is heir to. They were bigots. If you will look up bigoted in a dictionary of synonyms, you will find prejudiced, intolerant, obstinate, opinionative, narrow-minded, overzealous, creedbound, and wedded to an opinion.

IF the Puritan Fathers had been allowed to have their way, the stage, with its great lesson of psychology, of beauty, of romance, of realism, from Euripides, through the ages, to Shakspere, and down to O'Neill, would have been swept off the face of the earth with one grand gesture of safeguarding the youth of this country. Fortunately for us, there were gay, wise men in those days, just as there was a Charles Lamb in the early part of the nineteenth century in England, and a Voltaire in France, who fostered and elevated the tradition of the drama. In Russia, we are told that the theatres and operas are owned and run by the government. The salaries of the actors and actresses are paid by the government, and the tickets apportioned to the workers in the industries, sold for a mere pittance, so as to ensure this valuable form of relaxation for the greatest happiness of the greatest number. When a supreme experiment in human government introduces a measure that demands dramatic performance as a necessary part of every man's life, then the old prejudices that attached to the immorality of the stage are indeed being broken down.

THERE have always been prophets and martyrs, foretelling a day of enlightenment, of tolerance, of freedom, of happiness. Now it would really seem that that day is about to dawn. From all the quarters of the globe, we have the same impression of an attempt to bring gaiety to dark places. The tragic family skeletons that used to lurk in the closets of most well-regulated people, terrifying the inmates of the home, are now brought forward into the bright sunlight and—unbelievable as it may seem —laughed at. It is a very healthy sign that we are assuming an attitude of levity toward sorrows over which we have no control.

FRIVOLITY lays no claim to immortality, she seeks no niche in the Hall of Fame. She holds her mirror, brightly polished, toward the passing crowd, and the record of her stay is as brief and intangible as the reflections in the mirror. But those passing reflections sink deep in our hearts. Perceived by the wide-awake as the picture is perceived by the artist, treasured and cherished as a happy memory, its form changes, but the good deed has been done, the gift attained, happiness increased. S. S. S.



JEAN PATOU

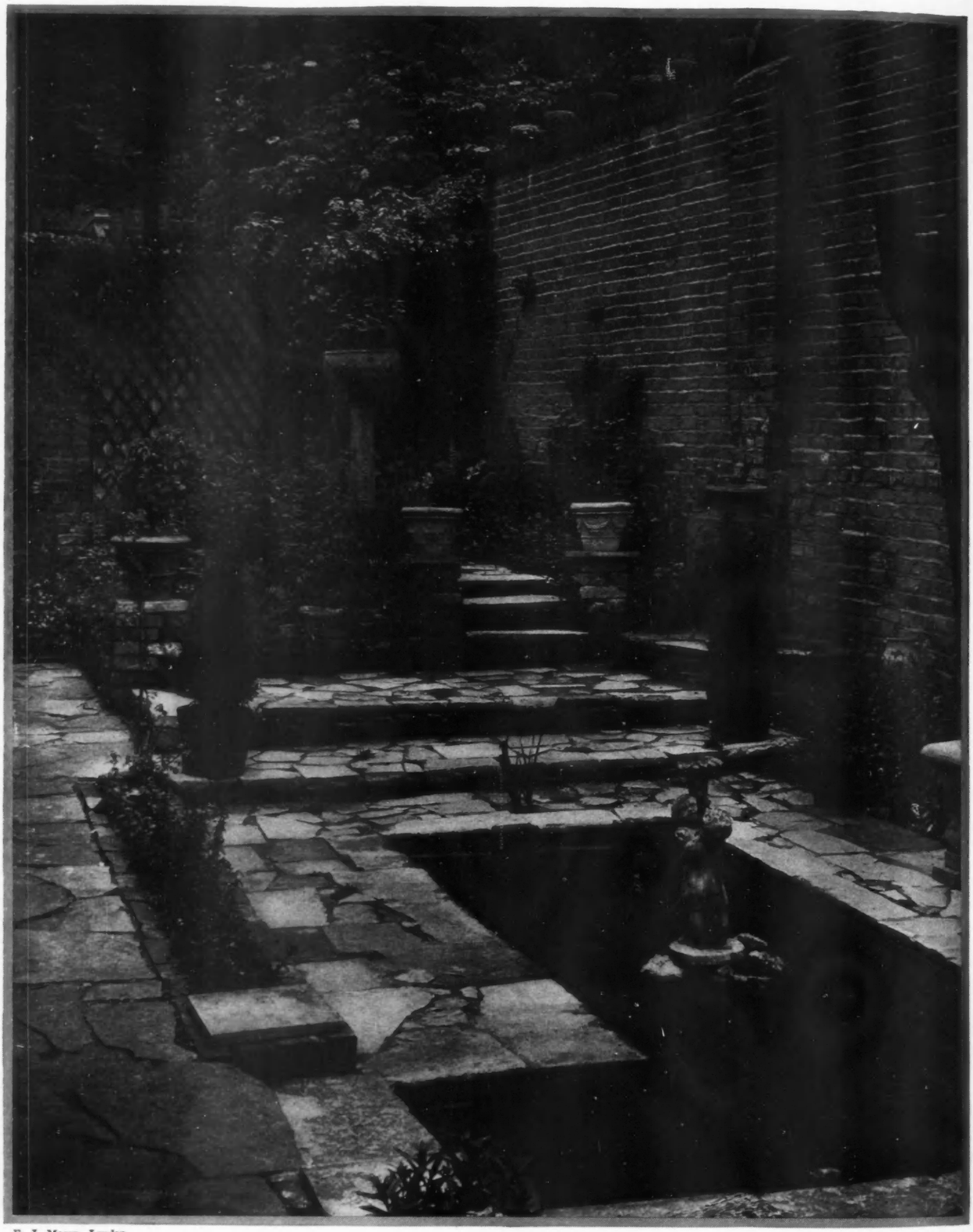
Nowadays, the smart woman is almost as interested in prize-fighting as the keenest sportsman, and, at every bout of importance, there is sure to be a number of chic cosmopolitans. For such an occasion, the printed chiffon ensemble in yellow, orange, and black (The Tailored Woman), worn with a beige straw hat from Agnès (Thurn), is especially appropriate

SPRING NIGHTS

LUCILE PARAY JEAN PATOU

For the past few months, smart New Yorkers have been journeying nightly across the river to Hoboken to see the amusing revivals of old plays given by Christopher Morley's company. One chic pilgrim is wearing pink, blue, and black chiffon and an Agnès black straw hat (Kurzman); the other, chartreuse crêpe and a Patou hat of natural straw (Saks-Fifth Avenue)

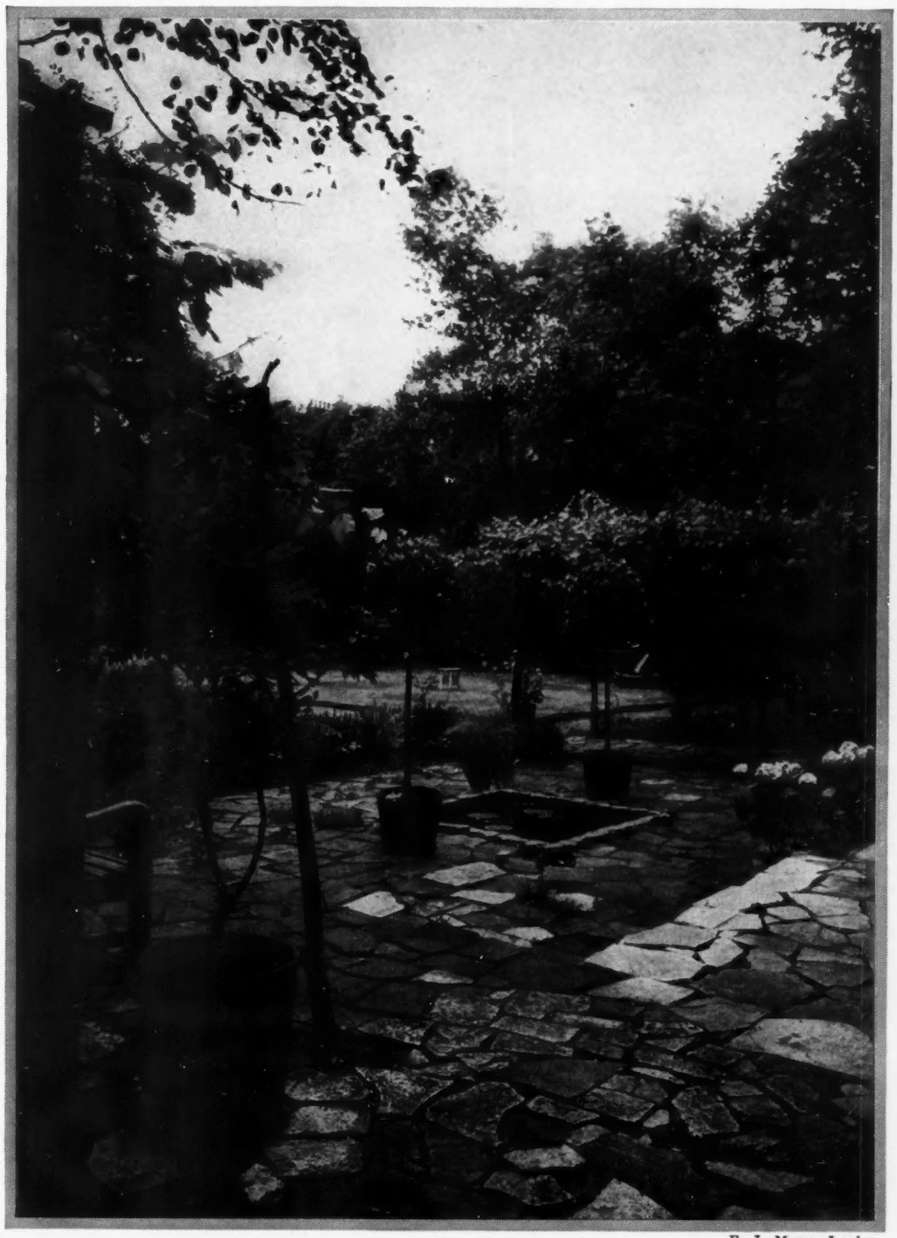
AFTER DARK



E. J. Mason, London

This garden is Major Vernon's in Chelsea; that at the upper right on the opposite page is Miss Playfair's; and, below it, is Mr. A. de Lissa's garden at Pinner

ENGLISH GARDENS WITH PAVED COURTS



E. J. Mason, London

Arnold Genthe

In Mrs. Gould's bedroom, Chinese yellow walls, lacquer-red covered furniture, and Chinese paintings on glass reflect a striking modern note

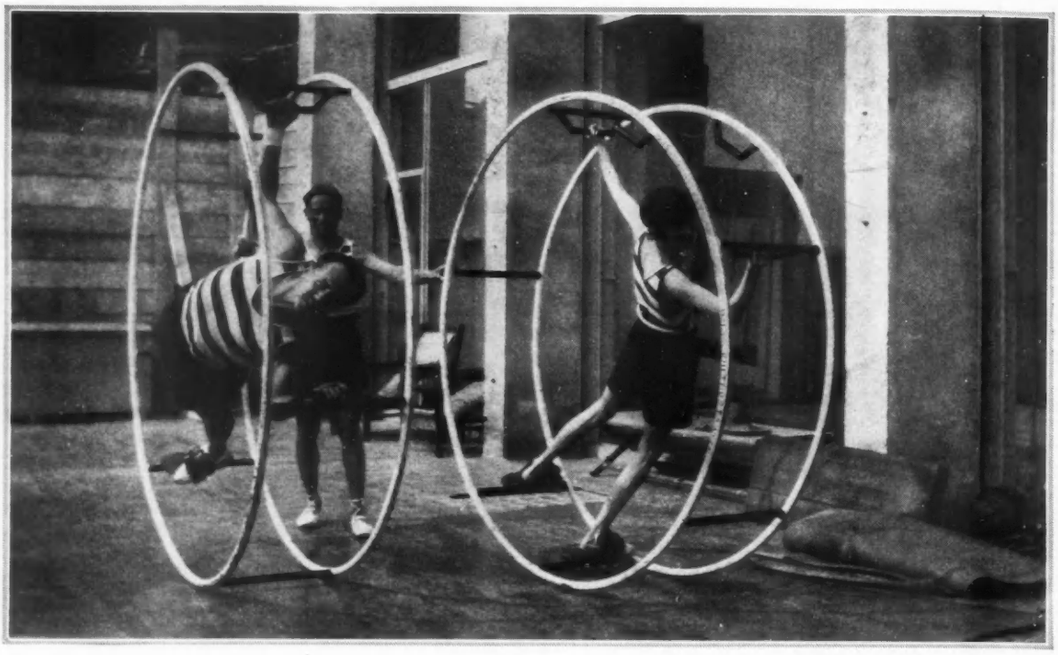
MRS. JAY GOULD'S APARTMENT

Arnold Genthe

JONES AND ERWIN, DECORATORS

The sun room, overlooking the Queensborough Bridge, accommodates several bamboo card-tables. The chair seats are upholstered in leopard skin

IN THE MODERN MANNER



The Vicomte de Noailles and the Comtesse Pomereu rolling in the new German exercise

THE RIVIERA SEASON

AS SEEN BY HIM

CERTAINLY, the Riviera is an enchanted spot. This year, when the newspapers read like extracts from Virginia Woolf's description in *Orlando,* of "the great frost" in Elizabeth's time; when the Venice canals were frozen, and Rome was buried under the snow; and when I myself was so foolhardy as to motor from Paris to Monte Carlo over roads that were ribbons of ice, I could hardly believe my senses when, coming over the Estérel, I saw the blue Mediterranean sparkling in the late afternoon sunlight and found that the day was soft and mild. In some unaccountable way, everybody in Europe seemed to have discovered, at the same moment, that the Riviera was the only escape from bursting water-pipes and frozen pavements, and so the casinos at Monte Carlo and Cannes were crammed with people, and the traffic in Nice was more impressive than in Piccadilly or on the Champs-Elysées.

Out of sheer bravado, I went swimming the first morning after my arrival, in the "Rubber Beach" pool at Monte Carlo, but it really wasn't so brave of me, for the water was hardly chilly, and my sun-bath came dangerously near giving me a burn. After that, I bathed every morning at Monte Carlo, and, later, in the Lewisohns' pool at Cannes and in the Noailles's pool at Hyères. I love contrast, and the swimming was certainly a contrast to the horrible adventures of motoring in an open car for three days through a frozen country and passing the nights at hotels where neither the heating nor the bath water functioned any more.

On the Riviera, all was brilliant sunshine and gaiety, and every one forgot that there was any such thing as winter. Monte Carlo was particularly brilliant, or so it seemed to me, because, I suppose, the layout of the place is so concentrated that it is all under one's eye at once, whereas, at Cannes, life is so spread out that one sees it whole only at intervals. Monte Carlo means the Hôtel de Paris, the Casino, the Sporting Club, the Knickerbocker Bar, the Carlton, and the harbour of Monaco —spread out below the terrace in a way that allows one to keep an eye on the yachts and the baccarat tables of the Sporting Club at the same time. Nothing escapes one. I walk with the dog on the terrace before lunch, and I see Mrs. Fellowes's speed boat, ***The Fish,*** tear around the corner. It makes a graceful entrance to the harbour, at full speed, and comes to a stop at the dock in less time than it takes to tell. At the other end of the terrace, I see Lady Wilton, looking very smart in blue sports clothes. She allows me to snap her with my camera while her friends call to her to hurry, because she is late and the Duke of Westminster has come to take her to lunch on his yacht, which is lying in the harbour at Villefranche. I find Miss Doris Chapman, also looking very smart in a blue coat with a grey fur collar and a blue-and-white printed silk dress from Molyneux. She tries, with difficulty, to persuade her dog that mine is not its mortal enemy. Then, Mrs. Fellowes's car arrives in front of the bar of the Hôtel de Paris, and we all go in to find the world crowded into that one small space for a hurried apéritif before lunch.

Everybody seems to be there, including Rex Evans, who is very large and fat and jolly and sings amusing songs very late at night at the Knickerbocker Bar; Lord and Lady Chesham; Lord Furness; Lady Davis; Captain Molyneux; Miss Elsa Maxwell, and lots of other people whom I see later in the Sporting Club before dinner, and again at Ciro's at dinner, and again in the Sporting after dinner, and round the bar and where not—until I see them all over again the next morning; and I have the sensation of being on the biggest liner that ever crossed the ocean. Then, we go to lunch at Mrs. Fellowes's villa at Cap Martin. The sun is pouring in at

(Continued on page 118)

The Princesse Paul Murat, Comtesse Pomereu, the young Prince Murat, and the Vicomtesse de Noailles with her young daughter

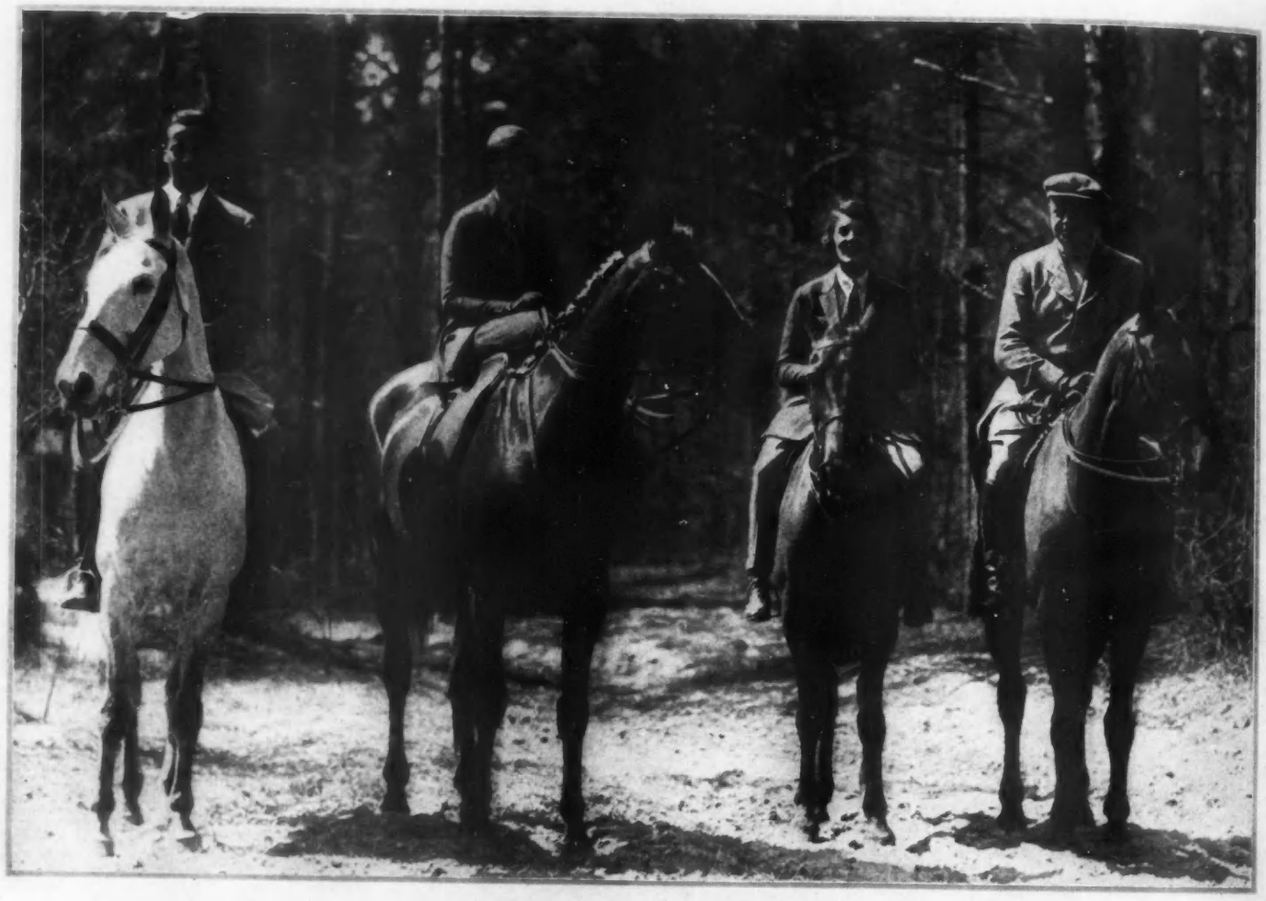
Lady Wilton

Lady Abingdon

SNAP-SHOTS BY
JOHN MCMULLIN

(Above, centre) Miss Audrey Lewisohn and Mr. Henri van Heukelom

(Left) Principessa Carlo Ruspoli, at Cap Ferrat



Freudy

(Above) Mr. John Schiff, Mrs. Harold Talbott, Miss Edith Woodward, and Mr. Arthur Jones

Edwin Levick

(Left) Mrs. Geraldyn Redmond, of New York, the former Miss Katharine Register, of Philadelphia

RIDERS AND THEIR MOUNTS

Freuds

(Above) Mr. and Mrs. Devereux Milburn, of New York

Edwin Levick

(Left) Mrs. Reginald Lewis, of New York

(Left) Miss Kathleen Baker, of New York

Two photographs by Pacific and Atlantic

(Right) Mrs. Frederic Soldwedel, of New York

IN THE OPEN AIR AT AIKEN

Modern Mothers

BY
NANCY HOYT

IT has become almost too easy to criticize the very modern society mother and too much of a favourite pastime. This disapproval merits some challenge, at least. The fact that this young woman wears mandarin-red lipstick and may even leave a cupid's-bow print of it on the downy head of her infant is not in itself criminal; the point is that she is as likely to lean down and brush a kiss across the temptingly soft little duck-tails on the nape as any mother of any other era. The moderns may be surprised at themselves, so used are they to dissembling most emotions by banter, teasing, and slang, but the veritable passion of a fatuous parent exists beneath this frivolous exterior.

I have seen young women approach the door of the nursery asking self-consciously if any one would like to see their "brat" —and then beam all over at the living proof that at last *the* perfect child has been produced.

BEHAVIORISM FOR BABIES

By modern mothers, I am not trying to describe only those excellent young women who study Dr. Watson's *Behaviorism,* dietetic lists that resemble a hospital's, and subscribe to magazines that explain the virtues of psychoanalysis for babes. Theirs are the children who are sent to special schools at the advanced age of two years. One feels that they are children who are almost too carefully brought up, when mental as well as physical hygiene is made a point. A slight aura of disinfectant seems to hang over them.

Timidly and with some diffidence, I would like to produce my theory that in many ways the other new babies of these years are being raised in a way that is better for them, better for their mothers, and even better for that overlooked group, their fathers, than the systems of the past. At the birth of the child, the father is almost as out of it as the groom at a wedding, but one is obliged to admit that he has had some hand in the business and should, therefore, continue feeling and being made to feel that not only his financial support, but his moral and muscular support are urgently needed.

Girls from smart families start off now with an equipment that would have seemed ludicrously inadequate to their mothers. To be sure, the actual money spent on living expenses is more than ever, but its purchasing power has so diminished that, in New York and other large cities, brides and grooms who have always enjoyed wealth in their parent's homes live under conditions which no member of the family for several generations would have accepted. An income of five thousand dollars a year once meant two servants and a small house in the best neighbourhood; ten thousand meant double drawing-rooms and a carriage for the bride to pay calls in. Now, young couples grab at two rooms for more than the house would have cost.

No one uses an enormous trousseau of fine linen or a chest of priceless family silver in these eighteenth-floor dove-cots. When a baby becomes imminent, the only thing to do is to clear out, no matter what fond associations of the first honeymoon months may cling about the apartment. After vain regrets that the new arrival can not be suspended in a cradle from the living-room ceiling, the parents become resigned and move.

Since the extreme selfishness of modern young parents is a favourite tale, it seems curious that they almost invariably choose some location that they imagine will be "good for the chee-ild." In this way, Park Avenue in the Nineties, the East River from Sutton Place to Carl Schurz Park, Turtle Bay, and other far-flung boundaries become quickly filled. As I have been obliged to make this trek myself and have seen countless friends do it, I know with what sorrow one says good-bye to the convenience of the East Fifties and Sixties. How the builders and real-estate operators must bless the conscience that makes us hunt out a spot with light, air, and space for our young before they are born.

THE PREOCCUPIED MOTHER

But of all the reproaches levelled at us, none are quite so stern as those against young mothers who have a job—any kind of job. I do not know what the specialists would say of this phenomenon, but I do know so very many cases in which events have worked out well that I can no longer contain my *apologia* for the girl who gads about when custom insists that she should occupy a sofa. Two short generations back saw young wives reclining at their mothers' houses, working on tiny garments, which were never mentioned because the condition their presence presumed was considered unmentionable. Perhaps because the question comes up when a girl leaves off the more violent forms of exercise or, perhaps, because she is intensely interested in it herself, all of her friends now seem to know that she is having a baby.

Granted a fair amount of health, she continues working without thinking anything of it. She goes to her office, shop, or magazine every day and returns in the afternoon to the grateful comfort of home. Her husband is in this business with her; her physician lets her manage her own life so long as there are no ill-effects. Every one knows that nothing combats ordinary gloom so much as an occupation. At no time is an interest in life so necessary. That circumstances, even in a business office, are slightly softened for her is only natural. But she gets outside herself, feels like a human being instead of a process of Nature,

(Continued on page 116)

EVENING DRESSES HAVE TRAINS THAT SWEEP THE FLOOR

Ciré chiffon printed in three shades of red and bluish grey is used for "107." The cluster of flowers at the back are like the flowers in the print. The others are made of the chiffon itself.

Louiseboulanger
"107"
From Bendel

Louiseboulanger
"104"
From MacVeady

This chiffon dress has extreme front fulness through the soft cartridge pleating of the skirt. A mouchoir scarf encrusted in the V neck and tied in back makes a charming décolletage. The flowers are of rose velvet.

(a) This evening dress of water-green lace has a half-flounce on the skirt at one side, mounting diagonally to the opposite shoulder and giving a cape-like effect. The bottom flounce repeats this line.

(b) Dull crêpe is a favourite evening fabric at the house of Augustabernard. This dress is of black crêpe birman combined with light blue crêpe. The skirt has horizontal bands around the hips, which continue into long panels at one side.

(c) A new revers décolletage is shown at the back of this evening dress of pale yellow taffeta. The circular flounce, applied diagonally on the princesse bodice, touches the floor at the back. A motif of pearls and rhinestones and a soft taffeta bow form the only trimming.

(a) This evening coat of chartreuse-yellow ottoman, printed in a multi-coloured flower design is of three-quarters length and collarless, with cuffs of mink.

(b) Characteristic of the new flounced silhouette is this evening dress of printed marquisette. The line of the slightly bloused bodice and the unusual disposition of circular flounces are new.

(c) Here is the new front revers décolletage. Black moire, printed with multi-coloured flowers, adapts itself charmingly to the evening silhouette. The rounded apron-panel in front is bordered with black tulle; from Kathleen.

SMART RUNABOUT COSTUMES FOR SPRING MORNINGS

Yvonne Carette
"Chataigne"
From Hattie Carnegie

Yteb
"Matin"
From Best

Nicole Groult
"Sauve Qui Peut"

This dress of light-weight brown-and-white tweed has a leather belt and tweed flower.

This two-piece dress of beige-and-brown novelty woollen has selvage edgings not only on the skirt, but also on the cuffs, collar, and turned-up hem of the blouse. The belt, of leather in front, is of self-material in back.

The chief interest of this coat of navy-blue wool jersey lies inside, for it is lined with beige wool jersey striped in navy-blue, light blue, and red. Note the coat cuffs that turn back to expose the sleeves of a navy-blue jersey dress.

THREE VERSIONS OF THE JACKET COSTUME

Marcel Rochas
"Maroya"

Mag Helly
"En Vitesse"

Champcommunal
"35"

From Altman

A smart new colour combination for summer. White crêpe de Chine tuck-in blouse with encrusted jabot, skirt of black maroya, a loose-weave woollen crêpe, and jacket of Chinese-green maroya; Franklin Simon.

Rodier's silk jersey in a red, brown, beige, and white chevron pattern is used for the sweater top and jacket lining of this sports costumé. The skirt and jacket are of brown tuslikasha.

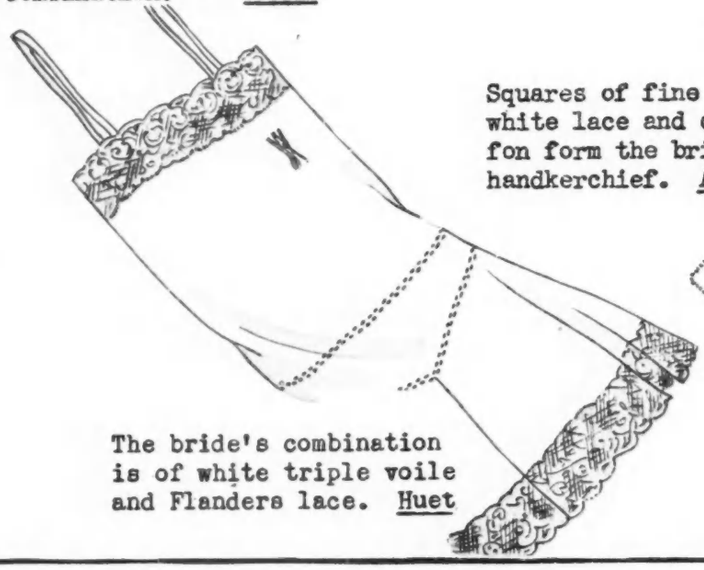
Afternoon ensemble comprising a three-quarters jacket of black crêpe de Chine lined with printed crêpe in champagne-beige and black. The dress has a draped bodice of the print. Note flower made of the print.

Exquisite lingerie from the trousseau of a young American bride whose recent wedding in Paris was an important social event.

A circular jacket of blue-and-green lamé matelassé bordered with gold lamé and worn over a slip of green satin makes an enchanting déshabillé. Irande

This boudoir wrap of ivory ottoman has the cut and distinction of a smart evening coat. Irande

Godets and an incrustation of beige satin on chiffon of the same colour are used for this combination. Annek



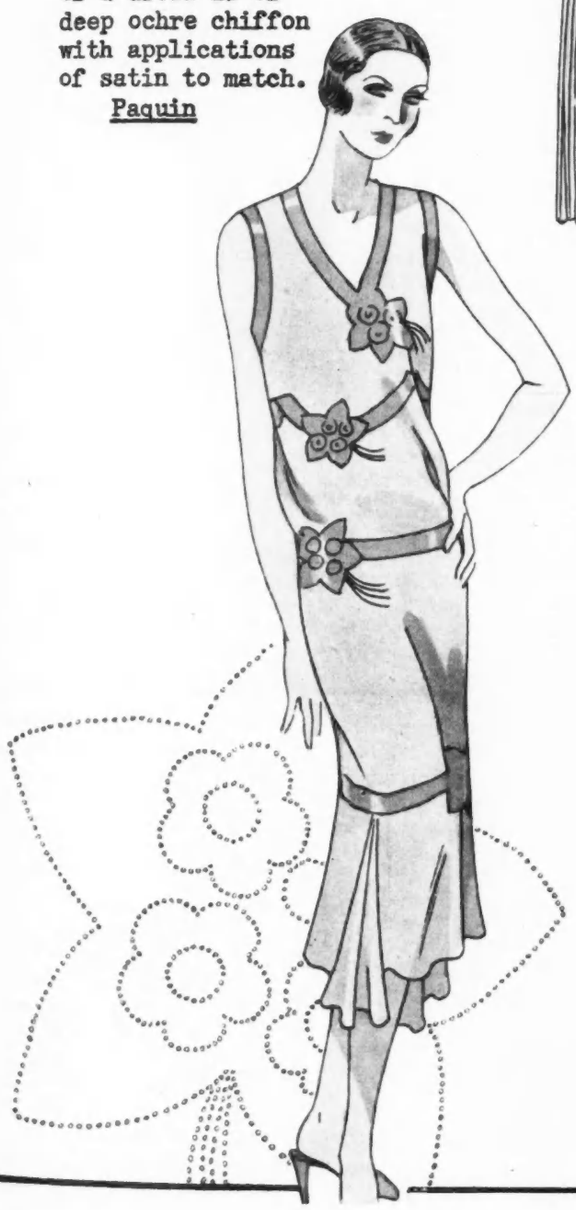
Squares of fine white lace and chiffon form the bridal handkerchief. Annek

The bride's combination is of white triple voile and Flanders lace. Huet

Nightgown of pleated white chiffon with white satin encrusted at the sides and forming the tied belt.
Irande

This nightgown of old-rose crêpe satin has the name embroidered in blue silk.
Paquin

A nightgown that follows the lines of a dress is of deep ochre chiffon with applications of satin to match.
Paquin



A tied collar of ochre lace is charming on this night-gown of rose triple voile.
Annek

THE CHIC OF BLACK WITH A TOUCH OF COLOUR

ILLUSTRATED IN A COMPOSITE COSTUME

FOR WARM WEATHER

This season marks the establishment of an excellent hot-weather fashion — the dress of plain or printed crêpe with a loose jacket to match. The jacket obviates the necessity of wearing or carrying a fox scarf, which, up until now, was an indispensable accessory to a silk dress, even in the warmest weather.

All the collections have stressed the importance of this type of costume and also the importance of black. It is not the dead, unrelieved black of past seasons, however, but black enlivened by a colour or a bit of lingerie trimming.

Black crêpe birman, a heavy flat silk crêpe, is used for this two-piece dress and jacket. Incrustations on the bodice and jacket of light blue and white crêpe give the colour note.

The hat is a poke shape of black baku with a band of stitched plaid taffeta ribbon in blue, black, and white. Marie-Christiane

Augustabernard
"247"

From
Franklin Simon

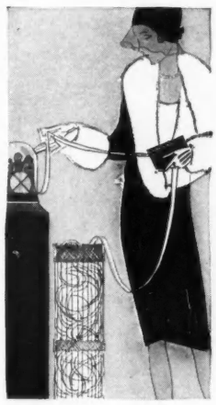
The shoes are of black patent leather trimmed with black lizard.
Marouf

The lizardskin handbag has a black enamel clasp. Yendis

The gloves are pull-ons of beige suède.
Alexandrine

The stockings are in a new sunburn-beige shade.
Sély

Hunches Preferred



BY

ETHEL HARRIMAN

IT seems to me that feminine lives have, since the beginning of all time, been one long succession of speculations. Even the small prehistoric girl must have speculated as to her future mate. Her choice was no doubt limited, and, therefore, her gamble somewhat limited, but it was a speculation, nevertheless—whether he would provide the best of beast and fish. Her life, the lives of her children, all hung upon one big speculation, her man. She took her chance with the bravest of women down through the ages, until, now, wheels have grown within wheels and women speculate, not only upon their men, but upon the speculation of their men. It is not odd, therefore, that women have gone in for this new—to them—form of gambling, the stock market. It is their birthright, and, feeling this, they have gone in quite naturally, boldly, blindly, and unafraid.

Although I suspect secretly resenting the intrusion to the lair, brokerage houses, finding this feminine invasion highly profitable, have opened more accessible branch offices up-town. These offices are besieged by speculative ladies. Small women with large incomes and greedy fingers, large women with high hopes and broad imaginations, ladies' maids and magnates' wives, young women coveting fur coats and ready cash, old women seeking excitement—all jumbled up together before the Golden Gates as on the Day of Judgment.

Except for a few outstanding exceptions, women are honest gamblers in the most literal sense of the word. They have not studied the earnings, the outputs, the intakes, and the whatnots of the various companies. They have no idea when they plunge in "Plus pars" that, for some twenty-four or forty-eight hours (never much longer—women are "active" and therefore highly profitable speculators; they take or leave their money with alacrity), they are the proud part-owners of Plush Parachutes Preferred or some such unlikely commodity that will probably never serve any one a good turn—not even themselves.

WITHOUT BENEFIT OF REASON

They are not interested in the "whys" and "wherefores" of a stock. A tip means a "hunch," and a "hunch" to a woman is as good as a reason and far more comprehensible. One sees a woman playing roulette—some one whispers ominously over her shoulder, "Thirteen black." She backs the hunch, others about the table surreptitiously follow her lead, and, in a moment, "thirteen black" is starred. An incongruous mass of chips. We have all, at one time or another, seen it come up. It is thus that Fate keeps "hunches" alive—instinct, intuition, or presentiment, some people prefer to call it. Anything but reason—that is the one quality definitely eliminated. If a woman gets a tip from a man, the chances as to whether she will play the tip or no are at least sixty per cent. dependent on whether she likes the man's personality. "I have a feeling he knows." How often we have heard women say that—how often, alas, have I said it myself!

Some women will go further, they will back their first impression of a man. I knew of a most astounding case this winter. An older lady, who had never considered the stock market at all, a widow with a very large fortune, had never been interested in any form of gambling. One night at a dinner of some sort, she found herself sitting at the table of honour next to Mr. X. of X Airplanes, Radios, Motor-Cars, or whatever you like, a highly successful, self-made man with an engaging personality. The lady was enormously impressed. The next day, she was voluble on the subject of all self-made men—Mr. X in particular—, big business and general Americana. She said, "He asked me if it would amuse me to make some money. If so, to buy his stock to-morrow. It is going up," she supplemented with conviction and added with a laugh that she had thanked him most awfully, but told him that she knew nothing about the stock market and never gambled.

AN INSIDE TIP

Being practically a pauper myself, I leapt at the thought of this promising opportunity. I saw it as an "inside" tip of the first water. I was delighted with myself, with the lady and Mr. X. But habit is strong, I must needs ask the inevitable question—"Do you suppose he REALLY knows?" The older lady looked offended. "Of course, he knows," she said, "and, besides, a man like that would not think of telling me unless he was quite sure—he's a charming man and most intelligent. I have complete confidence." She paused a moment and then, rather defiantly, "I'll tell you what I'll do, I'll buy some myself. I've never done such a thing before in my life," she added, a little self-consciously. In defending her judgment—her hunch—of a complete stranger, she threatened—and did—what all the king's horses and all the king's men could not have persuaded her to do at any other time, in any other way.

That I bought, that all the friends that I could impress bought, handfuls of "Intuition" on margin the next morning, and that it dropped, sickeningly, steadily, a point a day through the next week is neither here nor there. All that matters is that, on the ninth day, it jumped fourteen points, another ten the next day, and boomed along until, because we know there is no Santa Claus, we took our profits, as they say, and forgot it.

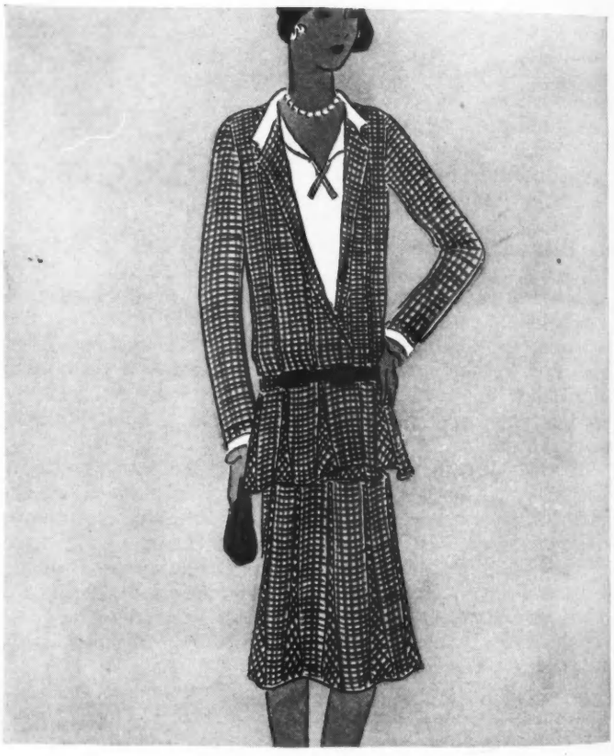
(Continued on page 116)

CHECKS

A DRAMATIC REVIVAL

VIONNET

This brown-and-white checked surah dress, tying softly at the side, is worn with a short brown velveteen jacket, a costume that is charming and distinguished for spring; from The Tailored Woman



CHANEL

Fine black-and-white checked woollen, like the fabrics of ten years ago, has been used for this suit. A short peplum is suggested by the leather belt, and the narrow collar and cuffs are of piqué; from Bendel

PAQUIN

(Left) The short cape on the jacket and the slightly irregular hem-line are interesting features of this black-and-white checked wool suit. The bright yellow crêpe blouse has short sleeves; from Bendel

POLKA·DOTS

A SPRING CLASSIC

JEAN PATOU

An important fashion this spring is the silk suit, shown here in navy-blue with white dots. The short coat fits slightly around the hips, and the blouse is of white silk piqué; from The Tailored Woman

JEAN PATOU

A three-quarters length coat accompanies this navy-blue and white polka-dot silk dress. The white crêpe collar and jabot, leather belt, and mousseline flower are becoming accessories; from Franklin Simon

AUGUSTABERNARD

(Right) White threads effect polka-dots on this black wool crêpe dressmaker suit with a white crêpe blouse, which may become as great a Ford as the famous suit by this house last spring; from Gervais

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. S3324

(Left) Printed net fashions this frock with loose side panels shirred at the top. Tucks at the sides effect fulness across the front and back. Sleeves optional. Designed for sizes 14 to 38

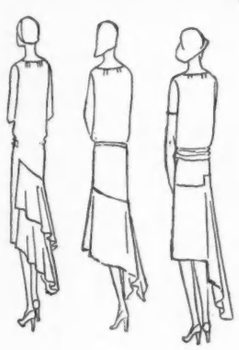
Bridal Gown No. S3328

(Middle) The circular skirt of this lovely gown of bridal satin joins the surplice blouse in a shaped line. The set-in sleeves and train are optional. Designed for sizes 14 to 44

Frock No. S3331

(Right) The circular skirt section of this starched chiffon bridesmaid's frock joins the upper part in a shaped line, with a circular flounce set on above. Designed for sizes 14 to 42

THE BRIDAL PARTY



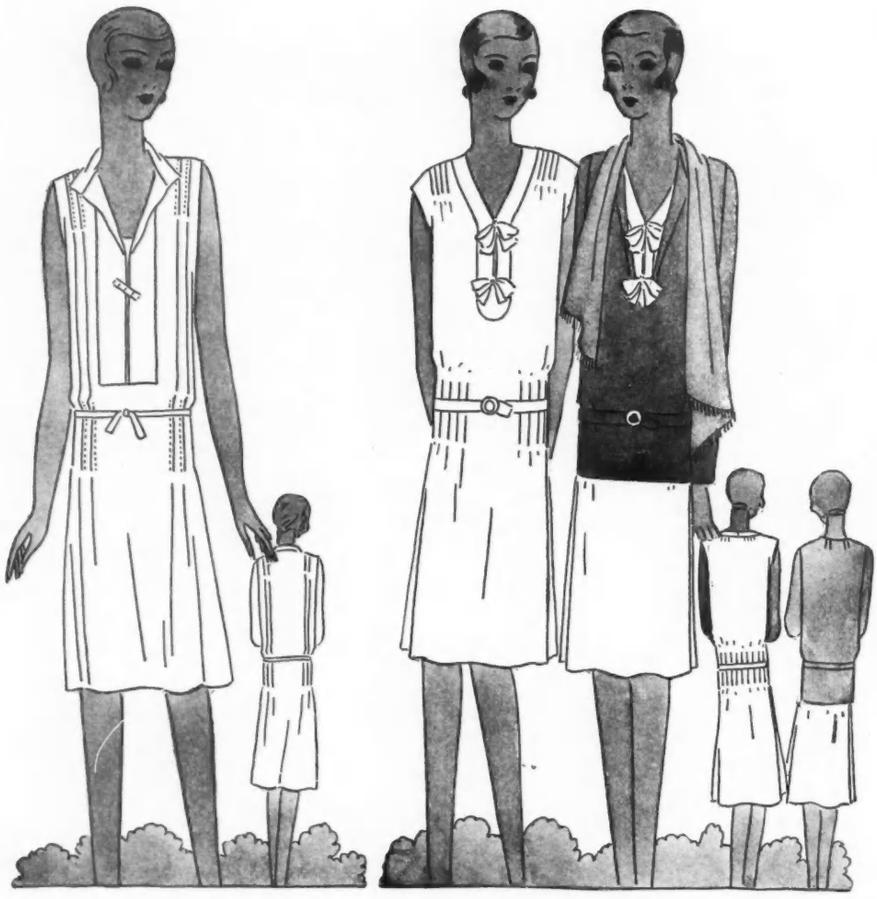
DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. S3332
This flat crêpe frock may be chosen by the bride's mother or worn at any formal afternoon event. The circular flounces, set on in an upward line, fall longer at one side. Designed for sizes 14 to 42

Ensemble No. S3330
This sleeveless lace frock, which may be worn by a bride at her second wedding and is excellent for any formal afternoon affair, has a jacket to match, with set-in sleeves. Designed for sizes 14 to 42

Frock No. S3329
Semi-sheer crêpe fashions this one-piece frock, which has a lower section with long drapery at the side, joined to the upper section in a shaped line. Long or short sleeves. Designed for sizes 14 to 44

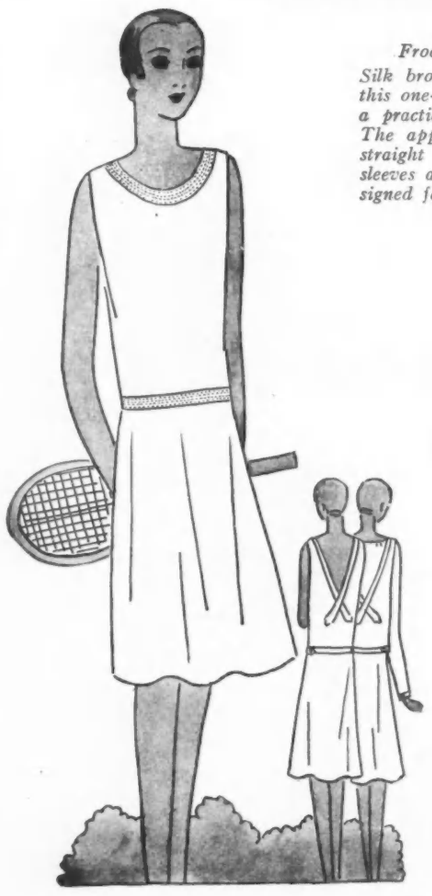
SMART COSTUMES FOR THE SECOND WEDDING



Frock No. 9813
Silk broadcloth converts this one-piece frock into a practical tennis dress. The applied vest has a straight collar, and sleeves are optional. Designed for sizes 14 to 46

Junior Misses' Ensemble No. 9804
Vertical tucks outline the waist-line of this flat crêpe tennis frock with pleats at the sides. It is worn with the jumper at the right. Designed for sizes 13 to 21

Junior Misses' Ensemble No. 9804
Over the tennis frock shown at the left, one may wear this wool crêpe pull-over jumper, which has an adjustable scarf and set-in sleeves. Designed for sizes 13 to 21

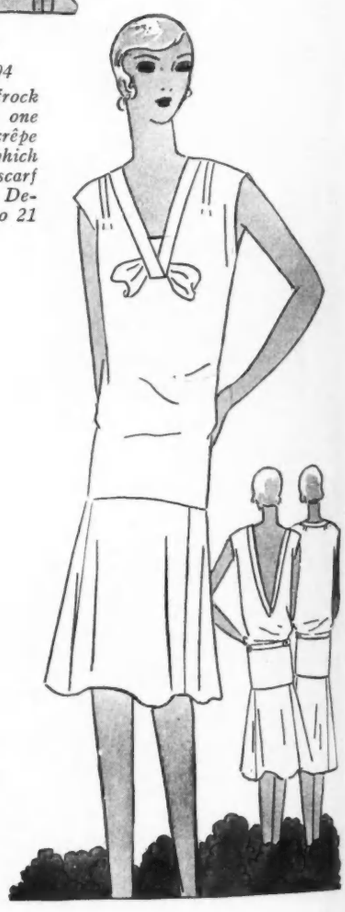


IN THE CAUSE OF TENNIS AND SUNBURN

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9812
For the one who takes tennis seriously, this cotton broadcloth frock is an ideal costume. The skirt is circular, and the neck in back may be high or low. Designed for sizes 14 to 38

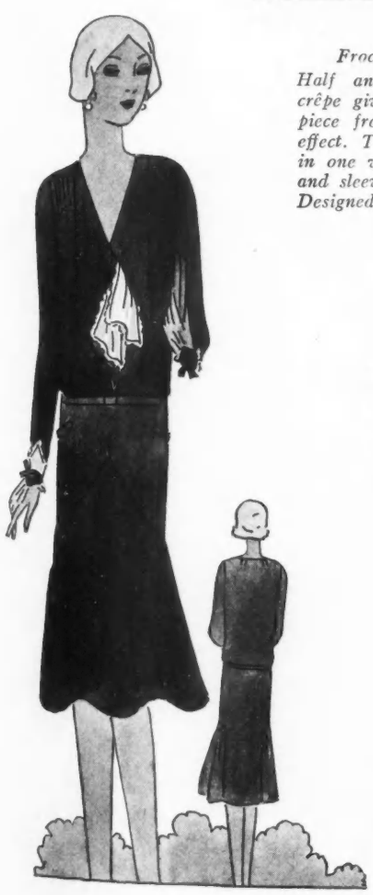
Blouse No. 9801
Skirt No. 9821
A V-shaped sun-back is the feature of this silk broadcloth tuck-in or overblouse. The circular skirt to match provides ample fulness. Designed for sizes 14 to 40; skirt, 26 to 36



Frock No. 9815
Half and half printed crêpe gives to this one-piece frock a two-piece effect. The jabot is cut in one with the blouse, and sleeves are optional. Designed for sizes 14 to 38

Frock No. 9814
The severe simplicity of this flat crêpe frock is cleverly relieved by scalloped bands set on the skirt and around the neck-line. Designed for sizes 14 to 42

Coat No. 9800
Blouse No. 9801
Skirt No. 9802
Checked silk lends a casual air to this ensemble. The skirt is a wrapped model and the sleeveless silk crêpe blouse is a tuck-in. Designed for sizes 14 to 40; skirt, 26 to 36



THESE MODELS GREET THE SUMMER COOLLY

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9811
The low-placed circular skirt flare of this crêpe marocain dress is decidedly smart. A vestee is inserted, and lingerie tab and cuffs assert femininity. Designed for sizes 14 to 44

Coat No. 9805
Blouse No. 9785
Skirt No. 9624
This ensemble of plain and printed crêpe has a coat with a tie collar, a pleated skirt set on a yoke, and an overblouse with optional sleeves. Designed for sizes 14 to 40; skirt, 26 to 38

CAPES AND BOLEROS RETURN

DESIGNS FOR PRACTICAL DRESSMAKING

Ensemble No. 9820

(Above) The short circular cape—a new substitute for the summer fur—is a feature of this printed crêpe ensemble. The frock has two shirred flounces in front, applied bands, and optional sleeves. Designed for sizes 14 to 38

Frock No. 9819

(Above, centre and right) This bolero frock—the back view showing the use of plain crêpe, the front, printed crêpe—has a shirred apron front, a double belt, and a contrasting collar. Sleeves are optional. Designed for sizes 14 to 40

Frock No. 9818

(Left) A cross-over vestee and a slashed and shirred girdle with a tie finish lend charm to this one-piece flat crêpe dress. The skirt has a panel front finished with pleats, and sleeves are optional. Designed for sizes 14 to 40

Frock No. 9816

(Upper right) A suggestion of the princesse line is given to this one-piece frock of crêpe marocain, the skirt of which is composed of circular sections. The draped lingerie collar and tiny cuffs are smart. Designed for sizes 14 to 40

How the hostess gives charm to her table!

Look for the
Red-and-White Label

— and nourishing too!

In the subtle art of entertaining, Campbell's famous French chefs are valued lieutenants. Especially when the hostess delegates to them the blending of a Pea Soup which will give the exact note of dainty charm.

* * *

Delicate and exquisite in flavor, yet splendidly nourishing as such a soup should always be, Campbell's Pea Soup is a favored social selection.

Puree of the sweetest little peas is enriched with nutritious creamery butter and seasoned to an irresistible perfection in Campbell's Pea Soup.

* * *

Prepared with milk or cream instead of water, Campbell's makes the most delicious Cream of Pea Soup imaginable. And there are 20 other Campbell's Soups listed on the label for your selection. 12 cents a can.

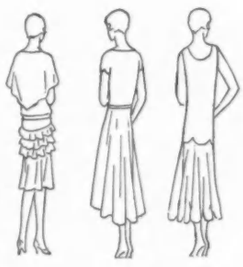
WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET

FORMAL MODES WITH A PAST

DESIGNS FOR PRACTICAL DRESSMAKING

Evening Ensemble No. 9810
(Above) A circular cape with a scarf accompanies this ensemble, the frock of which (shown at right) has the new bustle effect back and a band set on at the hip-line. Designed for sizes 14 to 38

Evening Frock No. 9809
(Above, right) Reminiscent of picturesque days, this crinoline chiffon frock features a very full circular skirt joined at the normal waist-line. The abbreviated sleeves are kimono. Designed for sizes 14 to 38



Junior Misses' Frock No. 9803
(Upper left) Three circular peplums set above a circular skirt contribute a feeling of elegance to this junior evening frock. A cape collar ties in front, and a slip is included. Designed for sizes 13 to 21

Frock No. 9817
(Right) With a hem descending to the new longer length and a slim princesse silhouette, this lace dinner-frock is very smart. The sleeves repeat the flounce motif of the skirt. Designed for sizes 14 to 38

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 141

COTY

Parfum

L'AIMANT

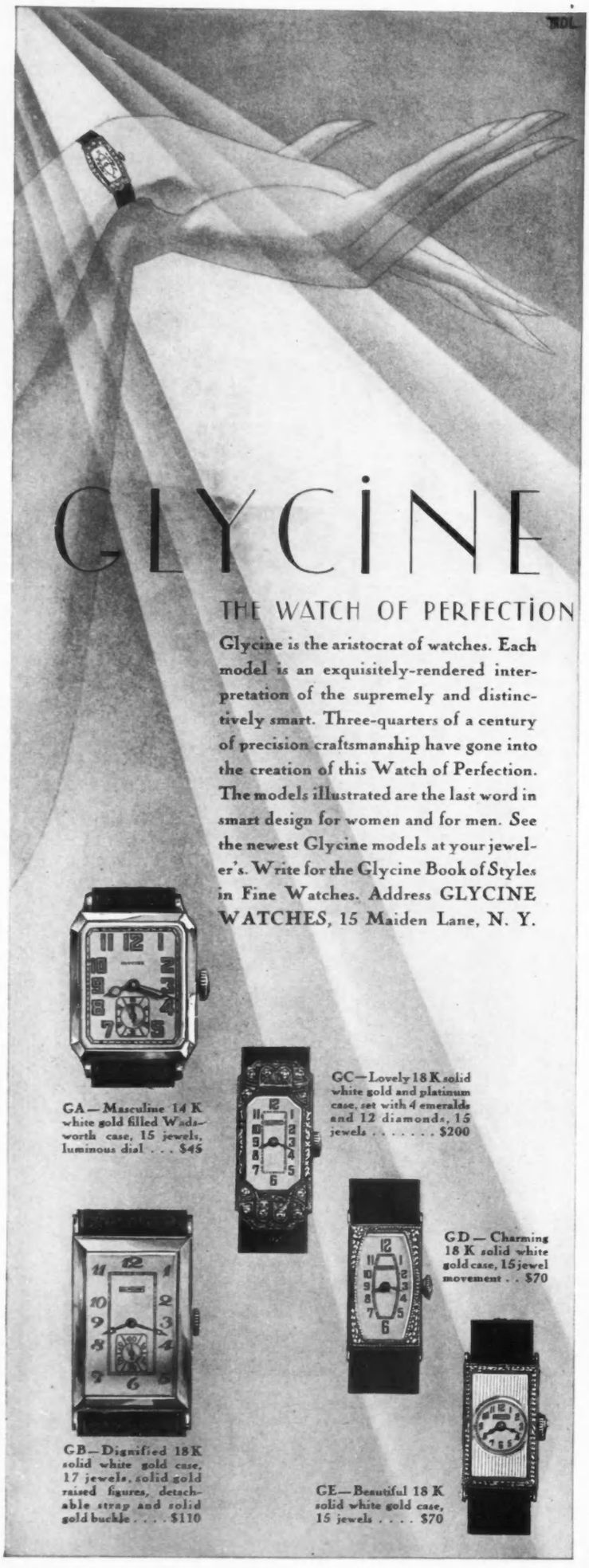
The Sensation of Paris

*The perfume of magnetism—modern —vibrant— exquisitely seductive —*L'AIMANT *glorifies every personality with its intense, compelling attraction.*

CRYSTAL FLACON IN A LOVELY
BOX OF SHARK-SKIN DESIGN
FIVE DOLLARS AND
TWELVE DOLLARS FIFTY

PURSE SIZES
½ OUNCE — $2.00
¼ OUNCE — $1.00
IN METAL CASE $1.50

COTY INC., 714 Fifth Avenue, New York



GLYCINE

THE WATCH OF PERFECTION

Glycine is the aristocrat of watches. Each model is an exquisitely-rendered interpretation of the supremely and distinctively smart. Three-quarters of a century of precision craftsmanship have gone into the creation of this Watch of Perfection. The models illustrated are the last word in smart design for women and for men. See the newest Glycine models at your jeweler's. Write for the Glycine Book of Styles in Fine Watches. Address GLYCINE WATCHES, 15 Maiden Lane, N. Y.

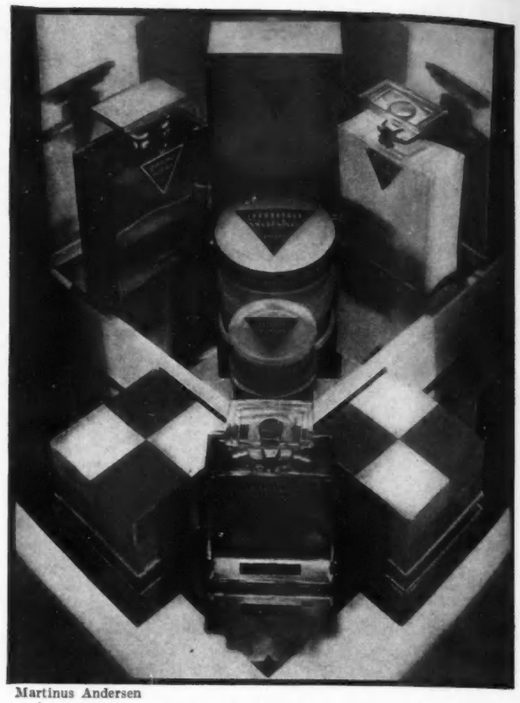
GA—Masculine 14 K white gold filled Wadsworth case, 15 jewels, luminous dial . . . $45

GC—Lovely 18 K solid white gold and platinum case, set with 4 emeralds and 12 diamonds, 15 jewels $200

GD—Charming 18 K solid white gold case, 15 jewel movement . . $70

GB—Dignified 18 K solid white gold case, 17 jewels, solid gold raised figures, detachable strap and solid gold buckle $110

GE—Beautiful 18 K solid white gold case, 15 jewels $70



Martinus Andersen

The Ganna Walska products include a wide variety of preparations and cosmetics made according to the formula of an eminent French scientist and packed in chic modern containers; from Saks-Fifth Avenue

ON HER DRESSING-TABLE

THE majority of women, to-day, have become what might be described as cosmetic conscious. They wish to know something more about the preparations they purchase other than that they are pleasing to look upon and have a fragrant perfume. A new series of products that makes an immediate appeal to this desire for intelligent understanding is the Ganna Walska preparations, which have only recently been introduced in this country.

The background of these products is one that inspires confidence. In the first place, water from the therapeutic springs of La Bourboule, in France, is used in their preparation, and it is this ingredient that recommends them as having curative properties for the treatment of the skin. Then, all of these products are prepared by expert pharmacists in a professional laboratory in France, according to the formula of a well-known French dermatologist, and they have the endorsement of a leading dermatological institute of France.

A NEW SERIES

The cleansing cream in this series is light and thoroughly cleansing, and the "vitamin" cream has marked emollient properties. This cream is intended to preserve the fine texture of the skin, as well as to keep it soft, and those who have purchased this preparation in Paris have found it effective in retaining the smooth lustre that is usually a sign of a youthful skin. The toning lotion contains a large amount of La Bourboule water and is found to be successful in arousing the circulation and refining the skin. If one has an oily skin, this provides a very satisfactory liquid cleanser. Then, there is a lactic lotion that is intended to keep the very sensitive skin soft and to provide a white and velvety finish for the hands.

The cosmetics in the Ganna Walska series include a fine, sheer powder in a variety of shades and a cream rouge and lipstick in shades for blondes and brunettes, with an "electric" shade added for evening. To aid in a successful make-up, two foundation creams have been provided, one of which is especially blended to lend whiteness to the skin that is no longer young and is inclined to be yellow.

"Divorçons," the Ganna Walska perfume, is a sophisticated fragrance, a distinctive scent with a dusky overtone that lingers long after it has been applied. This same fragrance is carried out in an *eau de toilette* and a fine, soft bath powder. All of the Ganna Walska preparations can be obtained at Saks-Fifth Avenue in New York and at one shop in many of the larger cities throughout the country.

A FINISHING TOUCH

Beauty is as beauty does has become so trite an expression that one is prone to forget how very true it is in relation to make-up. At night, especially, finishing touches count tremendously in a successful make-up, when arms, shoulders, and, in the present mode, backs are laid bare by low-cut evening frocks. One most delightful finishing touch has been provided by Dorothy Gray in a new preparation that she calls a finishing lotion. This lotion provides an even, pearly finish for the skin, with the mat effect that is so much to be desired beneath artificial light. Furthermore, it has the agreeable faculty of creating a smooth and velvety surface on skins that are not always smooth and velvety in their own right. This lotion is intended to match the skin, not to create an artificial colour, and is introduced in blond, natural, rachel, aureate (a peach hue), and orchid shades. It is not necessary to restrict its use to evening, and it will undoubtedly prove a great boon this summer for use upon bare legs, since it stays on for hours. For those who consider a successful make-up an important part of a beach costume, it will be a welcome addition to bathing-equipment.

(Continued on page 126)

1 Pond's Cold Cream for cleansing is the first step in Pond's Method. Spread lavishly with outward strokes. The fine oils sink into the pores, softening and loosening dust and dirt.

2 Pond's Cleansing Tissues remove cold cream, gently, with economy of towels and laundry! Thistledown soft, safe for sensitive skin—the second delightful step.

3 Pond's Skin Freshener is the third step in Pond's Method. Use it after cold cream cleansing. A fragrant tonic and mild astringent, it closes pores; tones, firms the skin.

4 Pond's Vanishing Cream is the finishing touch, the happy ending of Pond's Method. Apply before you powder. It protects your skin, gives it pearly lustre, makes powder cling.

Among many beautiful women who use Pond's four products are:

The Countess Howe
(who was Viscountess Curzon)
Mrs. Cornelius Vanderbilt, Jr.
Lady Louis Mountbatten
La Marquise de Polignac
Mrs. Ogden H. Hammond

Pond's 4 delicious Aids to Swift clean Beauty of Skin

SWIFT, CLEAN-CUT, runs the modern rhythm. Young, clean of line is the modern silhouette. Alert and beautiful are modern faces—eyes bright with zest of life, clear skin kept firm and young with modern care.

Pond's famous Method is the open secret of the meticulous grooming of skin that modern life exacts, yet must achieve upon the wing.

No time? No matter!

Pond's four simple steps, once fixed in habit, are swift yet scientific in the precision of their effect.

Pond's four delicious aids to beauty are the utmost modern science can offer.

Light and pure, Pond's Cold Cream cleanses your skin immaculately, and Pond's new Tissues, soft, absorbent, remove the cream with welcome economy of laundry and towels—and so hygienically! Pond's Freshener is a delightful new discovery to keep your skin fresh and young looking, and a touch of Pond's delicious Vanishing Cream makes your powder cling for hours.

Chic and beautiful women everywhere use these famous four products in their daily régime for home treatment of the skin. These famous four steps keep their complexions exquisitely smooth, fine and clear.

FOLLOW POND'S METHOD: *One!* Cleanse thoroughly with Pond's Cold Cream . . . *Two!* Wipe away cream and dirt with Pond's new Cleansing Tissues . . . *Three!* Close pores, tone, firm the skin with Pond's new Freshener, banishing oiliness . . . *Four!* Smooth on a little Pond's Vanishing Cream for powder base and protection. Now you are fresh, immaculate, lovely.

Give your skin this complete care as often as you need it through the day. At bedtime thoroughly cleanse with Cold Cream and remove with Tissues.

Try this swift, sure Method! Mail the coupon and we'll send a generous week's supply.

Send 10¢ for Pond's 4 preparations

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McCutcheon's

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FIFTH AVENUE AT FORTY-NINTH ST.
DEPT. NO. 18, NEW YORK

OCCASIONAL FURNITURE

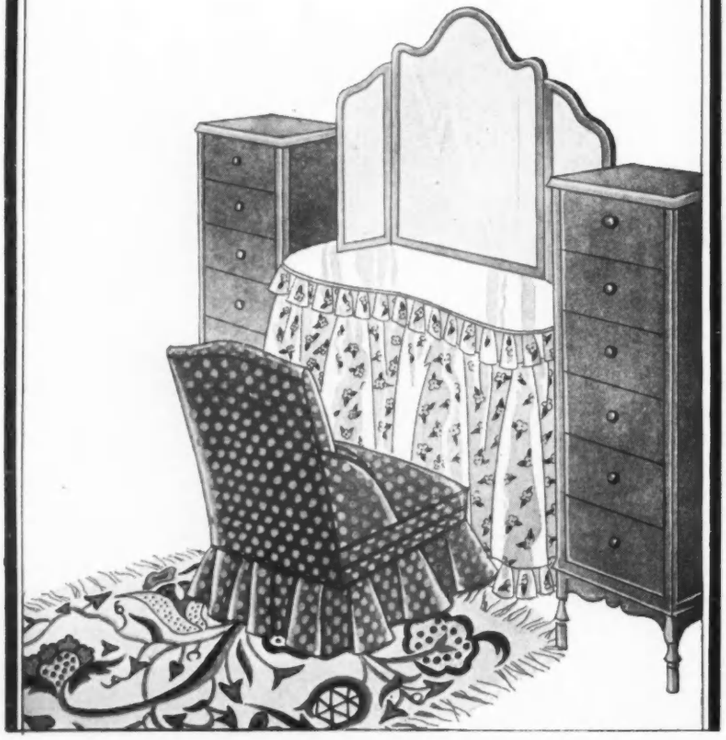
for the Bride's Bedroom

Brides of this year who are hunting high and low for distinctive furniture, or brides of other seasons who are refurnishing a bedroom will like the following suggestions. For each one harmonizes with so many other types of furnishings.

The Dressing Table is accompanied by two cabinets in maple or you may order them finished in any color enamel you desire. Triple mirror, Chintz drapery and drawers enough to hold every feminine toilet accessory. $123.50

A Dressing Table Chair, in maple or finished in enamel, is upholstered in Chintz to match or contrast with the Dressing Table. Specially priced. $22.50

An East Indian Kashmir Rug with its lovely colorful design is appropriate with this set of furniture. 2 x 3 feet. $6.50 each



FASHION IN SMALL GATHERING

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 2928
Very becoming to the slender young girl is this silk crêpe frock, which may be shirred or smocked in motif No. 621. Designed for sizes 6 to 14

Frock No. 29
Vertical tucking and a flattering tie collar give character to this one-piece frock of flat crêpe. Sleeves are optional. Designed for sizes 8 to 14 years

Nightgown No. 2932
A printed cotton crêpe nightgown for a child is gathered to effect a yoke. Sleeves are optional. Designed for sizes 2 to 14

Frock No. 2930
Two tones of silk crêpe are combined in this two-piece frock with pleated skirt and optional sleeves. Designed for sizes 8 to 14 years

Frock No. 2931
Little sister's sleeveless frock of dotted Swiss is scalloped and tucked effectively. Bloomers are included. Designed for sizes 2 to 6

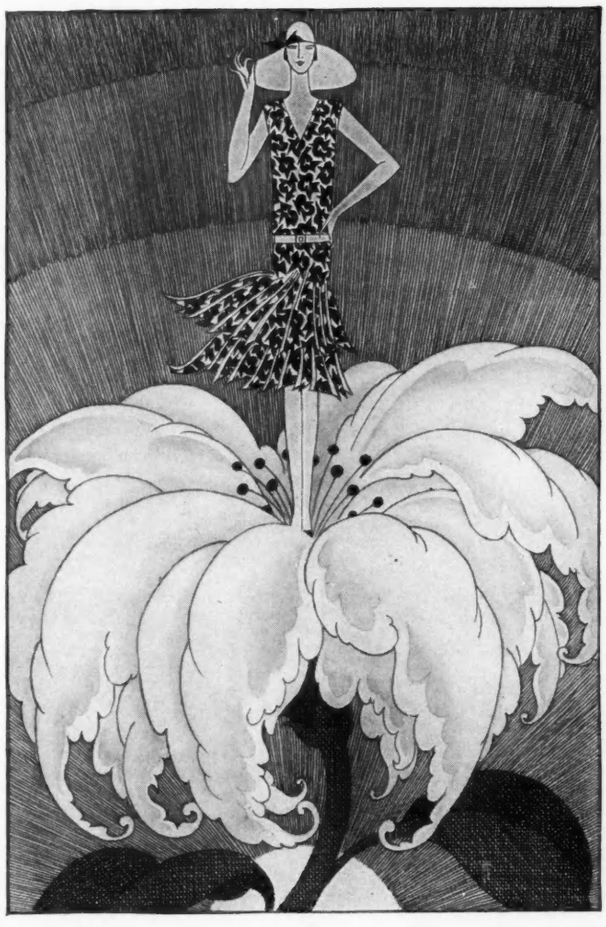
Frock No. 2927
Dimity fashions this dress, which is smocked in motif No. 621. Bloomers are included. Designed for sizes 6 months, 1, 2, 3, and 4 years

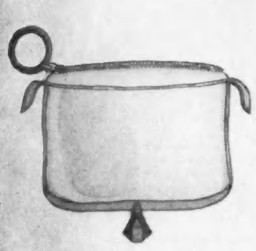
Also . . . . ALL SPRING'S SMARTEST ACCESSORIES

The adjustable notched scarf . . . $15

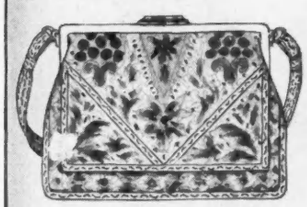
Necklace and bracelet in replica coral and jade, strung with delicate seed pearls . . . $50

The strip scarf in contrasting shades . . . $20



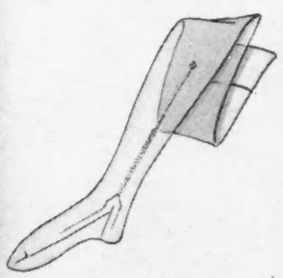


The Zipper pouch for town, soft leather, costume colors . . . $15

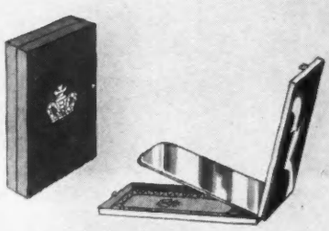


The Indian print bag with silver stitching $25

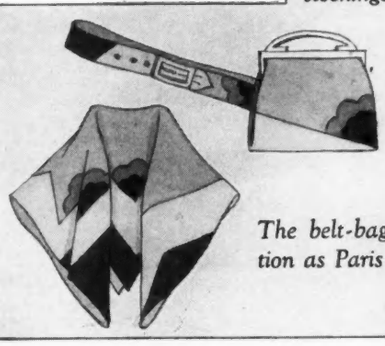
The washable kid slip-on gloves with contrasting top . . . $4.75



The newest in French hose . . . 200-gauge, $10.50. Domestic stockings . . . . $1.95 to $3.75



The triplicate vanity case, black enamel, edged gold $5



The belt-bag-scarf combination as Paris wears it . . . $60

BERGDORF GOODMAN

FIFTH AVE. AT 58TH • NEW YORK

LADY QUEENSBERRY *adds Pond's two new products to her daily régime*

THE MARCHIONESS OF QUEENSBERRY
is one of the smartest women in London, a favorite hostess there and at her father's country estate in Buckinghamshire.

"ONE must look to one's complexion these days of perfect simplicity, perfect chic."

So says Lady Queensberry, herself one of the smartest women in London.

"Everyone I know gives her skin a complete treatment every day.

"I am delighted that Pond's have added to their famous Two Creams their enchanting Freshener to tone and firm the skin, and dainty Tissues to remove cold cream.

"Thanks to this beauty foursome I never miss my daily régime."

Lady Queensberry's charming appreciation explains why Pond's two new products are having such success.

Everywhere chic women stress the importance of regular treatment of the skin. Formerly the daily facial was a luxury restricted to the few. Now Pond's delicious Freshener and exquisite Tissues with the famous Two Creams complete Pond's Method of caring for the skin.

Have you, too, added these two chic new products to your daily régime?

THE Cleansing Tissues, for removing cold cream, are such an economy of towels and laundering! Marvelously absorbent, they wipe away all dirt and oil. And they are generously large and firm, yet silken-soft for sensitive skin.

The fragrant Freshener is a tonic and mild astringent for use after each cold cream cleansing. It is the most exhilarating thing that ever touched your cheeks! It closes the pores and banishes any lingering trace of oil. A faithful use is magic to clear and brighten faded, sallow skin.

Add these two exquisite new preparations to your daily régime as follows: First, the pore-deep cleansing with Cold Cream; Second, wipe away with the dainty Tissues. Third, close pores and tone with Skin Freshener. Next, for powder base, a breath of Vanishing Cream.

Follow Pond's Method faithfully! Chic and beauty will be your reward!

Send 10¢ for Pond's 4 preparations

POND'S EXTRACT COMPANY, Dept. R
110F Hudson Street
New York City

Name_____

Street_____

City_____ State_____

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A SEA AND A SHORE ENSEMBLE

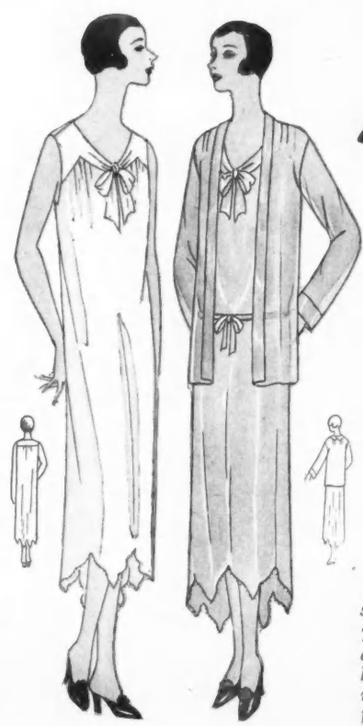
DESIGNS FOR PRACTICAL DRESSMAKING

Pyjama Ensemble No. 9807
This three-piece beach pyjama ensemble of flat crêpe, shown on the two figures at the right, includes a tuck-in overblouse, trousers, and a jacket

Pyjama Ensemble No. 9807
The trousers of this ensemble have sailor-like godets, and the blouse may have a deep sun-back or a higher neckline. Designed for sizes 14 to 38

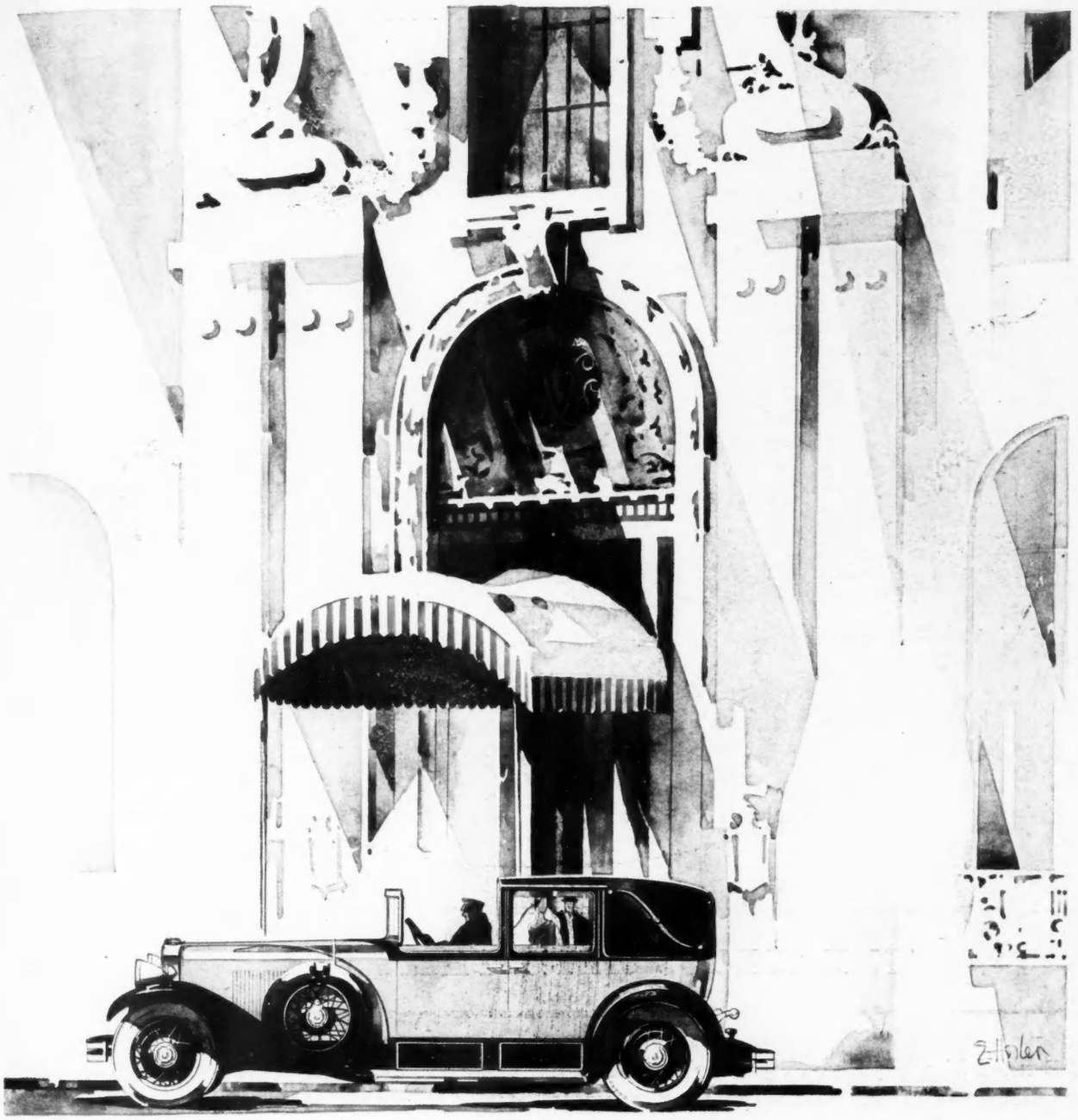
Bathing-Ensemble No. 9806
This two-piece suit and beach coat, shown left and right, is of crêpe or jersey

Bathing-Ensemble No. 9806
This version is of jersey, embroidered in Motif No. 620. Designed for sizes 14 to 42



Nightgown Ensemble No. 9808
This ensemble includes a satin nightgown and chiffon jacket, shown at extreme right

Nightgown Ensemble No. 9808
The chiffon jacket of this ensemble has satin trimming. Designed for sizes 14 to 42



This Only Says What Nearly Everyone Knows

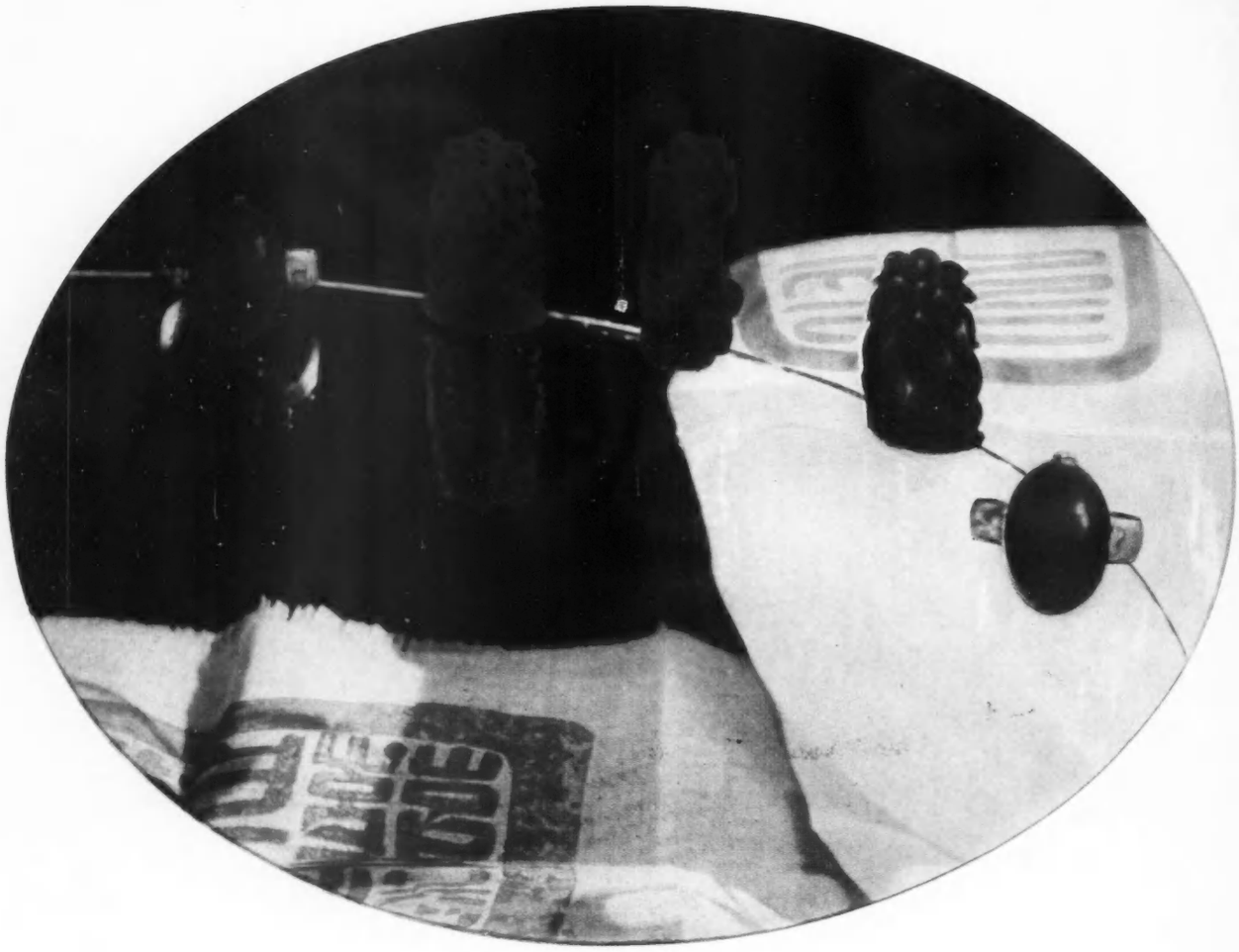
The blunt, uncompromising truth is that if you want the superlative type of performance which Cadillac and La Salle provide, you cannot get it except in Cadillac and La Salle.

If all the millions which the Cadillac Motor Car Company and General Motors have expended in developing the closest, finest, highest type of precision manufacturing in the world did not show itself in performance — it would be love's labor lost. But it *does* demonstrate itself with immediate emphasis. ¶ All you need do is to drive some car aspiring to compete with Cadillac and La Salle — and then turn to the latter. The contrast will prove so startling as to be unanswerable. The moment you step into a Cadillac or La Salle and drive away — you *know* that there are hours and days and months and years of supremest satisfaction ahead of you which no other cars can yield. ¶ The difference is perhaps more obvious today than ever before. For there are embodied in the newest Cadillacs, La Salles and Fleetwoods on these chassis, exclusive features of safety, performance and driving ease that contribute a measure of enjoyment and freedom of mind surpassing any other conceivable motoring experience. ¶ Make the comparison yourself. Drive one of those cars seeking to class itself with Cadillac-La Salle. Then drive a Cadillac or La Salle. The conclusion is inescapable

La Salle is priced from $2295 to $2875; Cadillac, from $3295 to $3995; Fleetwoods up to $7000—all prices f. o. b. Detroit. Cadillac-La Salle dealers welcome business on the General Motors Deferred Payment Plan.

CADILLAC - LA SALLE

CADILLAC MOTOR CAR COMPANY • DIVISION OF GENERAL MOTORS CORPORATION • DETROIT, MICHIGAN • OSHAWA, CANADA



AN EMPRESS HELD THEM PRECIOUS

FIVE small bits of jade . . . yet their perfection made them the most favored of all the ornaments of an empress!

When, as the Dowager Empress Tzu Hsi, she ruled all China from "The Throne of Heaven," a slender finger on each hand bore one of these strangely impressive rings . . . the all-seeing eyes of the immemorial dragon . . . symbol of the omnipotence of the great dynasty of Ch'ing.

The exquisite bells formed ear-drops which fell just below her luxurious head-dress. But it was the pendant that held high place in her regard. Small and incredibly delicate, it is of that magnificent green gem jade which was worn by members of the imperial family. It is philosophically carved with the cricket and the melon vine, that its wearer may always possess both wisdom and riches.

In the creation of these ornaments the Chinese genius manifests its highest art. Their vigor and elegance of design, their linear beauty, place them among the museum pieces of all ages.

Marcus & Company take great pleasure in presenting these ornaments for the inspection of their friends and patrons.

There is always to be seen at this establishment a wide selection of jade articles and ornaments of superior quality and design.

MARCUS & COMPANY

JEWELERS

WM. ELDER MARCUS, JR. CHAPIN MARCUS

Fifth Avenue at Forty-fifth Street, New York; London; Paris; Palm Beach

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LET THE LOVELIEST MIRROR REFLECT THE LOVELIEST YOU

says Elizabeth Arden

Let Elizabeth Arden give you the enthusiasm to challenge every mirror in the world!

THE Sun-Goddess of Old Japan was offended. She withdrew into a rocky cavern and left heaven in darkness.

From her sulks and from her cavern the Goddess of the Sun was enticed only when all the other gods finally succeeded in attracting her attention by making the First Mirror! Curiosity turned the trick; out came the Goddess to have a good look at herself! The ancient Japanese heaven blazed again into glory and "Honorable Fuji!" cried the Sun Goddess "why has no one ever told me my nose was shiny!"

No well-groomed woman, well-groomed in the Elizabeth Arden sense, ever has a shiny nose. This is so, not in the least because the "shine" is covered up with powder.

It is so because the skin has been brought to and maintained at a condition of absolute healthfulness by the daily use of Miss Arden's specially blended preparations patted into the skin according to the method which Miss Arden herself evolved. Thus it is that the skin becomes as clear and fine-textured as it was *naturally* meant to be. Failing the opportunity to visit one of the wonderful Arden Salons, there are two important books "The Quest of the Beautiful" and "Your Masterpiece — Yourself" which Miss Arden sends with her compliments to every woman requesting them. These small books will instruct you how to cleanse your skin so that it becomes immaculately fresh; how to tone it; how to smooth and tighten it and free it of wrinkles.

And as you follow each step of the treatment, you are secure in the knowledge that every method of application was perfected by Miss Arden herself; that every preparation was first used by her and is still manufactured under her watchful supervision.

In Japan, there are said to be magic mirrors. Those of Elizabeth Arden have witnessed many magical changes.

Your mirror will be a charmed mirror if you avail yourself of the scientific knowledge and devotion which go into the making of the exquisite preparations of Elizabeth Arden.

Elizabeth Arden's Venetian Toilet Preparations are on sale at the smartest shops in all cities of the world

VENETIAN CLEANSING CREAM
Melts into the pores, rids them of dust and impurities, leaves skin soft and receptive. $1, $2, $3, $6.

VENETIAN ARDENA SKIN TONIC
Tones, firms, and whitens the skin. Use with and after Cleansing Cream. 85c, $2, $3.75, $9.

ARDENA VELVA CREAM
A delicate cream for sensitive skins. Recommended for a full face as it smooths and softens the skin without fattening. $1, $2, $3, $6.

VENETIAN ORANGE SKIN FOOD
Keeps the skin full and firm, rounds out wrinkles, lines and hollows. $1, $1.75, $2.75, $4.25.

ILLUSION POWDER
A pure, vaguely scented powder, made for those who demand the extreme of quality. Tints: Illusion shade (a flesh tint), Rachel, Mat Foncé (a flattering shade for the average skin), Ocre (a sunburn shade), White, Minerva (a warm, natural color), Banana (warmer and deeper than Rachel), and Poudre de Lilas (a mauve shade for evening). $3.

VENETIAN MUSCLE OIL
A penetrating oil rich in the elements which restore sunken tissues or flabby muscles. $1, $2.50, $4.

VENETIAN ANTI-WRINKLE CREAM
Fills out fine lines and wrinkles, leaves the skin smooth and firm. Excellent for an afternoon treatment at home. $2, $3.50.

VENETIAN SPECIAL ASTRINGENT
For flaccid cheeks and neck. Lifts and strengthens the tissues, tightens the skin. $2.25, $4.

VENETIAN PORE CREAM
Greaseless astringent cream, contracts open pores, corrects their inactivity. Smooth over coarse pores at bedtime. $1, $2.50.

VENETIAN SPECIAL EYE LOTION
Use with an eye-cup, morning and night, to cleanse and tone the eyes. $1, $2.50.

VENETIAN SPECIAL EYE CREAM
Fills out lines and wrinkles around the eyes. Leave a little on the skin around the eyes overnight. $1.50.

ELIZABETH ARDEN

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BIARRITZ: 2 rue Gambetta
WASHINGTON: 1147 Connecticut Avenue
LOS ANGELES: 600 West 7th Street
CANNES: 3 Galeries Fleuries
MADRID: 71 Calle Alcalá
DETROIT: Book Building
SAN FRANCISCO: 522 Powell Street
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first thoughts
for blue mornings

Indisposition resulting from a strenuous night-before can be made very temporary indeed if you remember that most clubs, hotels and restaurants serve Vichy Célestins; or phone the nearest druggist or grocer ~~~ Unsurpassed for a hundred years as a regulator of the digestive system ~~~ Physicians recommend it, too, as an effective aid in the control of gout, rheumatism and the ailments of age~~~

vichy célestins
french vichy

FRANCIS H. LEGGETT & CO.—NEW YORK
General Distributors for the United States

FOR THE HOSTESS

The Calavo, a New Member of the Alligator-Pear Family, Supplies Smart Variety to the Menu

THERE are certain items of food that are definitely established in our minds as aristocrats. Their presence on a menu lends prestige; they are the joy of the hostess who thinks that a menu must be distinguished or nothing. Fresh caviar, in its many manifestations, is one of these. Green turtle soup is another. Avocados, or alligator-pears, are a third, and, in this last group, there is still another name to be reckoned with, that of calavos. This estimable fruit, which is already highly considered as a delicacy in many sections of the country, is the result of the grafting of avocado-trees from various localities—Mexico, Guatemala, and the West Indies—and of retaining the best features of each.

The calavo is grown in California, where it is reared and nurtured with almost incredible care, so that it can be delivered to the consumer in perfect condition. For example, calavos are never allowed to be picked from the tree until they are thoroughly matured, and the state of this maturity is determined by a laboratory test made on samples taken from each section of the grove. The person who is eventually going to eat the calavo is benefited by all this in that a tree-ripened fruit will not develop a fibrous, rubbery centre, as fruit that is picked before it is matured is in danger of doing.

Many women have learned that the most successful way to purchase calavos is when they are still hard to the touch, rather than when they can be easily pressed, a condition that has been accepted as a standard of judgment heretofore. In this way, the fruit is not picked over and pressed in the shop, nor is a piece that was in perfect condition when chosen in danger of being bruised in the delivery. If it is necessary to hasten the softening process at home, the fruit can be left in a warm place and covered with a teatowel, since a covering has a marked effect upon it.

To the epicure, the ideal way to serve calavos is ice-cold and seasoned only with salt and a little lemon-juice. In this way, the delicate flavour of the fruit is brought out. Or, a chilled half of calavo may be served on a bed of ice or crisp lettuce leaves with the hollow filled with a light, sharp French dressing in which a small amount of lemon-juice is one of the ingredients, and the oil content is very small. But there are other ways in which calavos can be served that will create a distinctive note on the menu.

SUPRÊME OF CALAVO

Half of a calavo is put in a glass of the fruit-cup variety, and a tablespoonful of fresh white crab meat, from which all the fibre has been carefully removed, is added. Half a tablespoonful of mayonnaise, a teaspoonful of chilli sauce, a few drops of Worcestershire sauce, and a teaspoonful of caviar are lightly mixed together and poured over the contents of the glass. This is served with a section of lemon.

TOMATO AND CALAVO SALAD

A calavo is peeled and cut into slices half an inch thick, and each slice is cut into three pieces. Small tomatoes are peeled and cut into six sections, which are then cut in halves. The pieces of calavo and tomato should approximate each other in size. These are then marinated in a light, sharp French dressing, in which a small amount of lemon-juice is an ingredient, and allowed to remain in a bowl directly on or next to the ice for three hours. They are served on beds of chicory.

CALAVO CANAPÉS

The meat of a calavo is made into a paste with two teaspoonfuls of chilli sauce, paprika, and salt. This mixture is spread on thin, toasted crackers and served with the apéritif. Crackers are better than toast for these canapés.

GRAPEFRUIT AND CALAVO SALAD

Alternate slices of calavo and carefully peeled sections of grapefruit are arranged on leaves of iceberg lettuce, and a thoroughly chilled French dressing is poured over them. If one likes, strips of pimento may be added.

CALAVO WITH CREAM CHEESE

The hollows of halved calavos are filled with a dressing made of two ounces of cream cheese, a dessertspoonful of lemon-juice, a teaspoonful of grated fresh horseradish, a little grated nutmeg, and salt to taste. If one prefers, the calavos can be sliced, and this amount of dressing poured over the number of slices that correspond to one-half of the fruit.

CALAVO AND CAVIAR SANDWICH

These sandwiches are of the ribbon variety, made with sandwich bread, both white and whole wheat. A slice of white bread is spread with seasoned caviar and topped with a slice of whole wheat bread. The whole wheat bread is spread with a calavo paste seasoned with salt and lemon-juice, which is topped with a slice of white bread. The sandwiches are pressed down with a weight and then cut in thin slices with a very sharp knife.

CONSOMMÉ WITH CALAVO

Pieces of calavo added to a clear, strong bouillon give a delicious flavour. Very thin slices of the calavo cut in halves can be added just before the soup is served; if they are allowed to stand in the soup for any length of time, they will melt. An amusing way to serve this combination is to have individual small plates with balls of the calavo cut with a vegetable scoop and placed in a lettuce leaf served at the same time as the soup.

CALAVO ICE-CREAM

Calavo ice-cream has a mellow, distinctive flavour, and it is so rich that only small portions of it should be served to each person. To make two quarts of this ice-cream, a syrup is made of half a cupful of sugar and a quarter of a cupful of water, to which half a teaspoonful of vanilla is added. A pint of milk and a cupful of cream are added to the syrup, and the mixture is allowed to freeze until it is about half frozen. Half a cupful of the meat of a calavo is mashed and beaten with the white of an egg until it makes a smooth paste. This, together with half a cupful of finely sliced calavo, is added to the original mixture, and the ice-cream is frozen hard.

Table Delicacies for Vogue Readers

At country place or wherever guests foregather.... entertainment displays a benevolent sophistication when POLAND WATER is served

the Frozen Chef

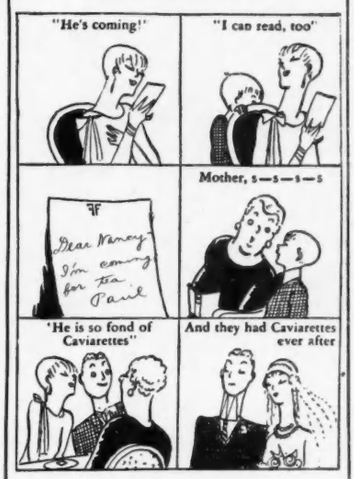
from your electric refrigerator

For those quick frozen desserts, here are French Marrons, Assorted Fancy Fruits, and Rhum Punch Flavor in a chef's combination—Raffetto NESSELRO—ready to mix in or spoon over ice cream. A collection of bridge party recipes in this enticing glass jar . . . ready at your dealer's or send 85 cents for 13-ounce jar by mail (enough for two quarts). G. B. Raffetto, Inc. 408 West 13th St., New York City, N. Y.

RAFFETTO NESSELRO

REG. U.S. PAT. OFF.

those irresistible Caviarettes



. . . and here's one way to win everybody. Put a Caviarette on the plate. Then put the caviar on the Caviarette. And that's all. A Caviarette, dear friends, is a diamond-shaped "raised edged" biscuit crisp which comes in a gaudily colored tin. It's a throne for caviar or, if you please, for pâté, meat and hors d'œuvres tidbits. Fie on fussy preparation.

CAVIARETTE

Reg. U. S. Pat. Off.

At most high grade shops. If you do not locate Caviarettes, send dealer's name and 90 cents to Vogue, Greenwich, Conn., and a sealed tin of 36 Caviarettes will be shipped to you postpaid; three tins $2.25. The hit of the season.

MEYER & LANGE
434 Greenwich St. New York City
"An Gourmet" Caviar *"Grand Duke" Caviar*

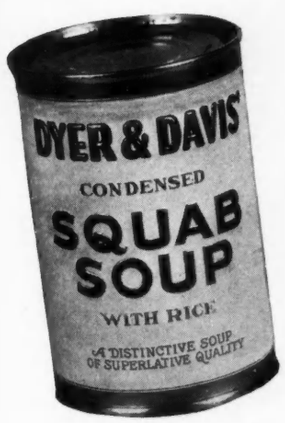
FIG BRAN is a delicious breakfast food rich in the three great food elements every growing child needs.

Young Appetites

SPECIALISTS in diet at Battle Creek have combined three great corrective foods in one delicious breakfast food. Luscious California figs, parched bran and yeast extract, Savita. Fig Bran is a great food for growing children. Its lime makes better bones and teeth. Its iron puts roses in the cheeks. Its Vitamin B stimulates growth. In a healthful, normal manner it aids in regulating body functions and makes it easy to keep fit. Both young and old enjoy its wholesome, natural flavor. Fig Bran is served daily at the Famous Battle Creek Sanitarium. You will find it at all Health Food Centers, usually the leading service grocer of the community. Write for "Healthful Living," a 64 page illustrated booklet describing with recipes the Battle Creek Diet System.

THE BATTLE CREEK FOOD CO.
Dept. 165, Battle Creek, Michigan

BATTLE CREEK SANITARIUM HEALTH FOODS *for Everybody*



DYER & DAVIS'

SQUAB SOUP

A condensed soup with a flavor of surpassing delicacy. Rich in phosphorus and lecithin for invalids. A supreme event on any menu. At your dealer's or by mail 35c for each 10½ oz. tin.

Other Dyer & Davis' Squab products are—Whole Roast Squab in Jelly. Large tin $1.25, medium $1.10. Pâté de Luxe, a superfine squab paste for sandwiches, etc. 1¾ oz. jar 45c, 3 oz. 65c. Express prepaid.

W. A. TAYLOR & COMPANY
Sole Distributors
94 Pine Street, New York City

CORN IN VINEGAR

A unique vegetable-in-glass product... indescribably delicious. One of the countless delicacies of the Sherry kitchens, or importations with Sherry approval, available through this latest Sherry service.

75 cents per glass jar
...$8.75 per dozen
Mail orders filled
(Parcel Post extra)

Louis Sherry
TABLE DELICACIES SHOP
Madison Avenue and 62nd Street
NEW YORK

AMERICAN CHEESE—*from the famous Wisconsin cheese country!*

Rolling meadows—clear, sparkling brooks—fat healthy kine—no wonder rural Wisconsin gives the world such wonderful cheese as Glendale!

By the distinctive Glendale method, rich creamy milk is made into genuine old-style American Cheese with that delightful tasty tang.

Rare-flavored and delicious, you and your guests will agree this is the finest *fromage* for entrees, salads, hors d'œuvres, and all cooked dishes. Not pasteurized or blended. Will not get stringy or lumpy. Special select grade. Foil-wrapped, 2½ lb. package, $1.50 postpaid. Send money order or check for any number of packages. Specify whether you prefer the white or yellow cheese.

GLENDALE DAIRIES, *Manitowoc, Wisconsin*

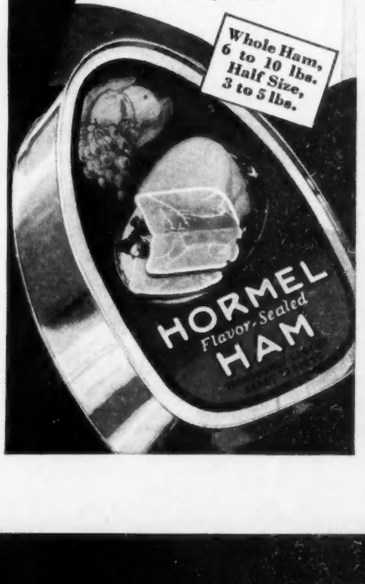
SO EASY

to KEEP An indispensable reserve food supply among your emergency shelf goods.

to PREPARE Serve cold instantly. Heat through and brown for baked ham.

to SERVE Slices from end to end—no bone, no skin, no waste of any kind—all ham.

At leading stores—or write, naming dealer. Geo. A. Hormel & Co., Austin, Minn.



Mrs Franklin inc.

For days between Spring and Summer, this is the perfect dress . . . the tierred silhouette in satin as sleek as a black tulip petal, with the delicate touch of embroidered eggshell organdy.

PHILADELPHIA
260 South 17th St.

CHICAGO
132 E. Delaware Place
(Just off Michigan Blvd.)

NEW YORK
16 East 53rd St.

PALM BEACH

YORK HARBOR

BAR HARBOR

HUNCHES PREFERRED

(Continued from page 97)

A short time later, I saw the lady at a dinner. "I hope you bought Mr. X's tip on 'Intuition'," I said proudly. "You saw what it did?"

"Of course, I saw what it did," she answered. "The awful part was that I nearly missed getting into it in time. You remember I told you I would buy some and then it completely went out of my head until a week later." There were two men at the table who had reaped their profits in "Intuition." One of them asked her casually how much she had bought. "I think it was twenty thousand, I can't remember exactly," she smiled. "The old man who takes care of my business thought I had gone astray. He rang me up and tried to stop me. After all, I am old enough to take care of myself, so I cut him short and told him to send the money to the broker. I gave the order to that nice boy. He seemed delighted."

"Not twenty thousand *shares?*" from one of the men. I could see him trying to control his face.

"Yes," she answered. "I knew I was right about Mr. X."

I have no head for figures, but she must have made over a million dollars. She had thought all stocks were worth $1 a share!

And so it comes, and so it goes. Twentieth-century speculative ladies. The greatest gamblers of all time. Great, because they never feel they are gambling. They are never conscious of running risks. For, as one perilously unarithmetical débutante, upon being reproached with gambling by a highly experienced uncle, retorted indignantly—"I don't gamble. I know."

They all "know." But, in spite of their profound knowledge, it comes down—win or lose, to "hunches preferred."

MODERN MOTHERS

(Continued from page 88)

eats and sleeps better. The young husband *must* help. Instead of a dark secret, he is confronted with a state which he tries to mitigate. In the small space of modern apartments, unless he is blind, deaf, and dumb, he is sensible of everything that goes on and is the readier with pillows and hot-water bottles since he knows that she is tired for two reasons. *Her* job and *his* job and *their* baby are all subjects for conversation in the evenings.

THE MODERN ATTITUDE

Young New York mothers do not stop all social contacts at this time. To me, the attitude of the husband of a very pretty friend seems barbarous. He would never permit his wife to go out for five months before the baby was born. Imagine how easy it is to get depressed under these conditions! Even after a few months away from real contacts, one feels "out of it." She had only the vicarious amusements of books and magazines and occasional movies, while another girl equally pretty was out at the theatre with her husband on the very night her young son started for this complex world.

Now John A. and George B. and Jance C. and Ann D. are being brought up in the middle of their young parents' life. Perhaps, the mother no longer lives entirely with her children, but her children certainly live with her. How else could they live, with only one large living-room, even if they are lucky enough to own a duplex?

Jane wanders around with samples of discontinued chintz from her mother's decorating shop, which make as good toys as the discarded model cottage her architect-father gave her. Edwina has played with my extra pencils almost since birth and has sat in at countless business and social appointments as an interested spectator. Despite the warnings and wails of pessimistic older friends, cigarettes have been consumed in quantities before she was born and afterwards, and there are no dire effects. She is ridiculously healthy. George is learning to type on his mother's old typewriter and has not hurt it or himself. We know our children may not choose our own vocations, but is it not a good thing to have them accustomed to the idea of interesting work for every one from infancy? They seem to thrive on this mix-up with life and even prefer it to the orderly nurseries of other times when a separate world for children and governesses existed behind green baize doors in all big houses.

Fathers are more in the child-rearing game now. Since the mother can run at least a part-time job and see as much of her child as her mother did, he seems to enjoy helping her, after his office day is over. Two of the most spoiled, handsome, and dashing young men I know grab at crawling offspring to prevent tumbles, feed them occasionally, sally forth to Central Park on Sunday mornings, and like it. They must like it, for they are not the put-upon type and would not do it unless they chose. And, unfairly enough, children have a way of liking this male parent just as much as they do the mother who produced them. Perhaps, it is good for the elegant gentleman, as well.

MAUDLIN MATERNITY

Cynthia, who looked like a lovely rose before her son arrived and is now again the Victory of Samothrace, is determined to get back to work soon. She asks you if you would care to see her recent offspring. "He looks like King Edward at the end of his reign," she adds.

But she admits that her work will be done in the studio next the baby's room for months to come, and, when she runs in to inspect him from time to time, her expression is indicative of maudlin maternity and fatuous admiration. She can not resist kissing the top of his head, and, even if this does leave a pale scarlet imprint of her lips, I can not feel that the kiss is any different from that of an earlier and more praised Mother of a Family.

Modern Colonial

Of this new sterling pattern Mary Fanton Roberts *Editor of* 'Arts and Decoration' says, *"Here an ideal has been achieved....* A higher standard of excellence created."

A surprisingly moderate investment—and a richly satisfying one — is a complete dinner setting of this lovely Modern Colonial pattern in Alvin sterling

Della Robbia, *a rich, harmonious design* **Maryland,** *has a singing rhythm of line* **Cellini,** *a gorgeous pattern with fine detail* **Chippendale,** *dignity, tempered with grace* **Richmond,** *has the charm of old Virginia*

Modern Colonial—*the fine balance, the strength of line that distinguish both Colonial and Modern art.*

"The designer has subtly combined inspiration from our Colonial silversmiths with the simpler forms of the present day," says Mary Fanton Roberts, Editor of Arts and Decoration, of this new Modern Colonial pattern

UNUSUALLY lovely, essentially and finely American, this new Modern Colonial pattern of Alvin sterling has aroused widespread enthusiasm in art circles.

The distinguished editor of Arts and Decoration magazine, Mary Fanton Roberts, writes us, "This silverware is obviously the outcome of a cultivated imagination and exceptionally fine craftsmanship!"

"A perfect union of grace and utility," is the way Dudley Crafts Watson of the Art Institute of Chicago describes it.

You will share the pleasure of these widely known critics when you see its clear cut grace, its exquisite detail. And in your own home you will appreciate its beauty even more, set off by your own lovely linens, by glowing old mahogany or smart modern glass.

The Cost is so Moderate

Alvin Sterling requires such a moderate investment! Enough pieces for all your entertaining—and they last a lifetime—do not cost any more than a good fox scarf, for example. Teaspoons for six may be had for $9.

Ask the retailer from whom you usually buy silver to show you the new Modern Colonial Design and other patterns of Alvin Sterling.

Let us send you, without charge, a copy of the booklet written for us by Oscar of the Waldorf-Astoria on "Setting the Table Correctly." The Alvin Corporation, Providence, R.I.

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Name_____

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In One Day
1193 WOMEN HAVE COME TO R. LOUIS
from all parts of the world

By ANN FRANKLIN

For years R. Louis has gathered from the wide world, a knowledge of beauty, tested it, and brought it to a superb point of perfection. Today, R. Louis has taken his place with those inspired men who have given their lives to the supreme creation of beauty for women—Paul Poiret and Lucien Lelong.

A step from Fifth Avenue, in the world's largest beauty establishment, more than eleven hundred fashionable women in one day have come for treatment and advice on the care of the skin and artistry of the hair. It is here that the socially eminent, the stars of the stage and screen have found the ultimate in beauty care and treatment.

And now—the preparations so carefully developed by R. Louis and the corps of skilled experts trained in his laboratory, are ready to be offered to the world. They are preparations so pure, so effective that they can bear the name of this modern magician, the name that has won the confidence of thousands of fashionable women the world over, R. Louis.

Each preparation, made of the finest materials procurable, is encased in a manner not only to grace the boudoir table, but to make it the most delightful to use. Each crême comes in a genuine pottery jar to preserve its exquisite texture and freshness, each lotion in a bottle of clear crystal. To see these new preparations and to use them, is to be instantly captured by their supreme fineness.

At the more distinguished places, ask to see these unsurpassed preparations of R. Louis. Write for* Beautistics, *a book on the Art of Beauty and the method of R. Louis, and diagnosis questionnaire, gratis.

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Princess Christian of Hesse

AS SEEN BY HIM

(Continued from page 84)

the open windows of the white pine-panelled drawing-room, which is filled with the sound of singing birds, for, on a huge table in the centre of the room, is the most amusing collection of old bird-cages filled with young, colourful birds of every sort. Three enormous sapphire-blue glass vases are filled with white lilac, and the room seems terribly gay.

Mrs. Fellowes is wearing a dark blue tailored sports suit, with a dark blue hat, and strings of sapphires around her neck. I have never seen her looking more chic, and I wonder that she has been able to do all the countless things she has done that morning and look as cool and collected as though she had just come from her dressing-room. She is an excellent housekeeper and looks after every detail herself—she has probably given the order about the white lilac and the blue vases—and, even now, is arranging to have some one fetch a new bird-cage from miles away that very afternoon, because she is certain that the canary is not happy in the cage he has, and, in any case, the new bird-cage is a "dream" and must be added to the collection. I saw her driving her boat, and she has probably worked that very morning on the manuscript of her second book, which is called *Women Like Men*. Her first book, *Cats in the Isle of Man*, is already in Heinemann's hands, scheduled in their 1929 catalogue, to appear in April. I hear it is very amusing and full of wit and famous personalities.

We lunch in the green marble gallery with its huge window that overlooks the garden and the swimming pool, which is bordered by orange-trees that seem to be dropping fruit into our laps. Like all perfect things, this lunch party ends too soon, and I find myself being whirled off to go shopping with a friend in Nice, where, at the Maison Rouff, which I thought had nothing to do with my life, I find

(Continued on page 122)

Mrs. Charles Cartwright

Miss Doris Chapman

**The appeal of all that is feminine is expressed in Emas—
as exquisite in a chiffon as it is practical in a crepe.**

Stein & Blaine INC.

FURS MODES

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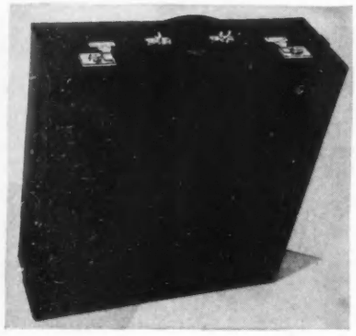

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BRADKA BAGS

Sophie Dorothea, Duchess of Ahlden

AN UNCROWNED QUEEN

By DOROTHY SHERRILL

THE marshes of Ahlden are bleak and grey. Across them, a fine mist is driving. The waters of the river Aller, traversing these wastelands, are beaten by the wind into angry spray. About the few cottages, which, from the shelter of plum gardens, peer out on to the yellow road, there is little sign of life. Only the thin blue shreds of smoke, escaping from their chimneys, show that they are inhabited. The sough of wind through wet grass and the dismal complaints of marsh birds are the only sounds, until down the road comes a great pounding of horses' hoofs. Out of the fog and mist a furiously riding cavalcade appears. It sweeps madly down the road—one large closed carriage, rocking from side to side, followed by an escort of cavalry with drawn swords—then, it vanishes.

THE PRISONER PRINCESS

The peasants by now have come to their cottage windows. They wait. They know those phantom riders will soon return. They shake their heads and sigh, "Poor lady!" And back thunders the cavalcade, too swiftly for the watchers to see her who sits inside.

She holds herself regally in her velvets and furs. Her face is pale; her lips sad. Diamonds gleam in her dark hair under her satin hood. And her restless black eyes stare out at the whirling greyness.

Three, four, five times she commands her driver to cover the short distance of road permitted to her, and then, as twilight has come on, she allows herself to be driven back across the Aller, over the drawbridge, under the arched gateway to Schloss Ahlden.

She is Sophie Dorothea, wife of George I., King of England. But she has never worn her crown, and she has never been to England.

Her story began rightly when she was about twelve years old, a winsome, radiant child, the daughter, by morganatic marriage, of Duke George William of Celle and a lady of the court of Louis XIV.

As Sophie Dorothea was the only child, she was petted and spoiled, and her father had at an early age settled vast domains on her and a fortune rivalling that of any of the legitimate princesses of Germany. Therefore, match-makers were already busy linking her name with this noble and that.

Now, it chanced that in the little girl's twelfth year, the youthful and extremely handsome Count Philipp Christoph von Königsmark of Sweden was receiving part of his military training at Celle. And it was in the yellow-walled gardens of the Schloss, where purple and white pigeons hover over the sun-dial, that he played at sweethearts with the pretty child. No serious vows could have passed between them there in the sunlit gardens; she was too young for that. But he was sixteen, and, years later, he was to assert that his love for her had begun at that early date.

With his great wealth, his noble blood, his strikingly beautiful face, Königsmark was eligible enough then for her hand. But Sophie's mother looked higher than a Swedish nobleman. Already, she had petitioned the Emperor to make her marriage legitimate and to give her daughter the rank of princess. And when these pleas were granted and a betrothal for Sophie Dorothea to the son of a neighbouring duke was on foot, young Königsmark was tactfully invited to return to his native heath.

It was then, although the child Sophie did not know it, that her misfortunes began. In the first place, her betrothed was killed in battle, and plans were afoot to substitute his brother in his place. Not that that mattered to the light-hearted Sophie Dorothea, who had scarcely seen either of the boys and to whom one future husband meant as little as another. But the delay in the marriage plans caused by young Wolfenbüttel's death gave the neighbouring house of Hanover, ruled by Sophie's uncle, time to consider the fact that a marriage between the duchies of Wolfenbüttel and Celle might prove highly unadvantageous to Hanover.

A PRINCE WHO WAS NOT CHARMING

Something had to be done and done quickly—so decided the Duke of Hanover. His eldest son, George, was at a marriageable age; true, he was a dull-witted clown, surly, awkward, mean, and not outstandingly decent in any way. But he would do very nicely as the link that would fasten the great wealth of Celle to the always greedy Hanover. Incidentally, George, through his mother, the ambi-

(Continued on page 128)

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This lovely emblem on any Beauty Shop means:

trained operators
modern equipment
high standards of cleanliness
the finest beauty preparations

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HERE is the most remarkable step forward ever taken in the profession of beauty care—the formation of a Guild of Beauty Shops in all parts of the country, pledged to maintain the most modern standards in every phase of their work.

For more than two years, the Marinello Guild has been selecting fine shops as members. Every shop applying for membership has been investigated. Only those meeting very rigid requirements were taken into Guild membership, permitted to display the Guild emblem shown on this page.

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Make an appointment at your nearest Guild shop today. You can be confident that it is equipped to give you the very latest, the very best methods.

In the hands of its deft, skilled operators you'll learn what new beauty a modern "facial" brings to tired skin—what glorious new lights your hair can have when given modern treatment—how charmingly natural the new waves—finger waves and permanents—can be.

Write to the Marinello Guild Headquarters, 72 Fifth Avenue, for a list of Guild Shops and further information about the Guild.

The National Schools of Cosmeticians, run in cooperation with the Guild, give professional training in all branches of beauty care. Above, a student in the manicuring class. She scrupulously sterilizes her instruments, uses only the purest and finest preparations—Lux suds for her bowl (because they have been found gentlest to the hands), Marinello Cuticle Solvent, Marinello Nailglos liquid polish.

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Sunni . . .
a Gladsome Shade for Early Summer Wearing

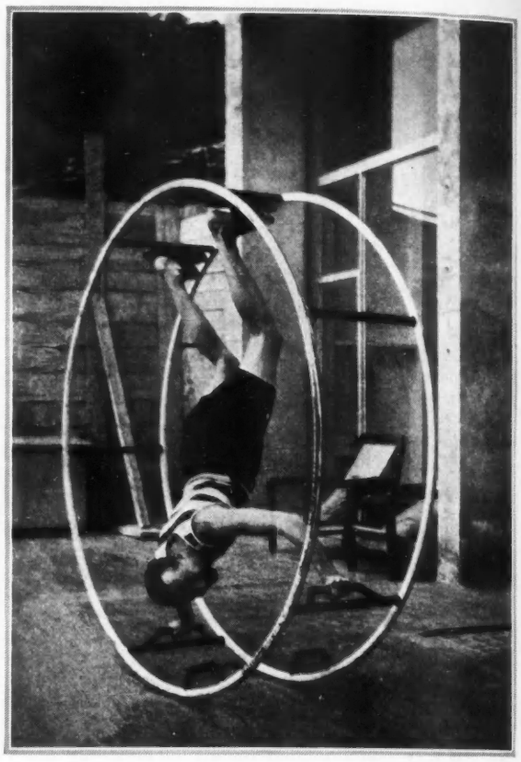
Imagine a stocking that has caught and held the mellow gold of sunlight in its meshes. Such a shade is Sunni—the glorious new McCallum triumph. Styled to follow summer's favored colors, Sunni is keyed to those lovely bright-hued costume tones: the radiant blues and yellows, chartreuse; to colorful prints; to beiges; and to white and black ensembles. A shade of surpassing beauty—worthy of the famous sheen that is *parallel-knit* into every pair of McCallum stockings.

Sunni is but one of many style-tested McCallum shades for summer—shades that offer an unfailing guide to hosiery smartness.

Presented in the best shops, conveniently priced at $1.65 to $6.00 the pair. McCallum Hosiery Company, Northampton, Massachusetts. McCallum Hosiery may be had in Paris at Bayard, 12 Rue de la Paix.

McCALLUM HOSIERY

"YOU JUST KNOW SHE WEARS THEM"



Comte de Pomereu

AS SEEN BY HIM

(Continued from page 118)

an irresistible display of handkerchiefs for men as well as for women. And I buy them—and some for the women, too. Then, we go to see the new Casino at Nice, about which everybody is talking—and no wonder—for it is perfectly beautiful and outrageously modern, with chandeliers that look like inverted crystal palm-trees and illuminated glass columns. We have a great discussion about all things modern, and Mrs. Fellowes tells us that her house at Neuilly (and I must recall that everybody is going to live at Neuilly, in the vicinity of the Château de Madrid, which is now becoming the chic quarter and has taken the place of the avenue du Bois—like the Sutton Place district that replaced Fifth Avenue in New York) is going to be modern, the walls in one room to be entirely covered with white, sapphire, and ruby glass. It might be lovely—it sounds charming.

At night, at the Sporting Club, every one watches Charlie Schwab playing roulette, and Lord Melchett, Lord Furness, and Lady Wilton playing baccarat. Lady Wilton has been dining at Ciro's with one of Miss Maxwell's very gay parties, including the Jacques Balsans, the young Ruspolis, Lady Meux, the Prince and Princesse Radziwill, Lord Furness, Miss Doris Chapman, Mrs. Buteel, Lady Wilton's sister, and myself. Lady Wilton is wearing a sapphire-blue dress with the most beautiful sapphire bracelets I have ever seen and strings of pearls and sapphires. Being beautiful and blond, she looks ravishing. Ravishing is also the word for Principessa Carlo Ruspoli, who, in contrast, is very dark and is wearing a red dress from Augusta-bernard and several lovely diamond and ruby bracelets and two huge ruby rings. She and her husband and the Princesse Jean-Louis Faucigny-Lucinge and her husband are among the most chic young people in Europe to-day. Principessa Ruspoli is Conte Volpi's daughter, and she and her husband are to young Roman society what the Faucigny-Lucinges are to Parisian society. They drive American cars and have modern houses, dress beautifully, and have lovely jewels. Above all, they live with great elegance, which is extremely becoming to very young people, and much more noticeable in them than in older people, of whom one expects that sort of thing. I think taste and elegance are now, even more than ever, the real chic. At this party, there was a great deal of dancing, because all the young people adore the orchestra of Lartigau at Ciro's, which plays all of the latest American tunes with the charming touch of the Tzigane band.

As at Saint Moritz, all of the great jewels of the world meet every year on the Riviera; and I have never seen so many jewels in my life, nor such marvellous ones, as at a gala dinner at Cannes. The people and the jewels were both impressive. When I say that people are impressive, I mean that I find the ultramodern crowd, composed of every kind of modern celebrity—people who are famous for their looks, their wit, their achievements, their stunts, and so forth—really interesting. Certainly, there is a highly amusing atmosphere of personalities in a room where are dining the King of Denmark and his second son, Prince Knud; the King of Sweden; Madame Louisebou-langer; Conte Volpi; the Principe and Principessa Ruspoli; Mr. Henry Manville; the Hon. Mrs. Reginald Fellowes; Mrs. Charles Cartwright; Comte Gouy d'Arsy; Jean Patou; Mrs. Paul Dubonnet; Lady Orr-Lewis; Miss Peggy Hopkins Joyce; Mrs. Robin d'Erlanger, and the Duchess of Sutherland.

At this particular dinner—and I usually hate gala performances, especially when they are given for charities, and charities are always popular wherever the English are—, there was the usual fashion show. In this case, it was a very good one, because there were lovely clothes shown on lovely

(Continued on page 124)

PHOTOGRAPHED BY ALFRED CHENEY JOHNSTON

POSED BY MISS DOROTHY FLOOD

An unprecedented array of swagger sports hats beautifully hand-tailored of softest felt by Messrs Hodshon & Company, are shown in exquisite textures and colorings befitting the Spring mood! All head sizes.

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Carlin Comforts

A Woman's Bedroom by John W. Root

Selected for the Metropolitan Museum of Art

We are permitted to announce that by invitation of the Metropolitan Museum of Art in New York City, we participated in the recent Exhibition of Contemporary American Design. In the illustrated setting the Bedspread, Pillow and Chaise Longue Throw, which received so much favourable comment from interior decorators and the visiting public, were designed and created by the Carlin Shops. We are devoted exclusively to intimate and divine feminine things — Silken Puffs and Pillows, Couch Throws, Chaise Longue Covers and Blankets, Pajamas and Bed Jackets and Travel Accessories — lovely beyond expression but modestly priced.

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at Erie St.

NEW YORK
528 MADISON AVE.
at 54th St.

AS SEEN BY HIM

(Continued from page 122)

girls, by Patou, Lanvin, Chéruit, and other houses of that standing. Every time the three beautiful girls from Patou arrived together in three beautiful dresses—always the same model made in different materials—, they were loudly applauded, and I saw a great many women borrow pencils from the waiters to note the different dresses they liked; so, you can easily imagine, it must have been a very good show. There was another house that showed such extraordinary models that they literally took the breath of the audience away, and, after a while, we began to look forward to these apparitions, like the comic turn in a vaudeville, and the burst of applause that greeted their appearance might easily have been reported by the local papers as denoting a triumph—because such signs can be taken in many ways. At the very end of the dinner, after the fashion show was over, the lights in the room were turned out, and, through the uncurtained windows, we saw the most novel display of fireworks I can remember. Through a continual shower of golden rain, coloured by violet flares, a whirl of pinwheels of every colour and size continued for ten minutes, making a ravishingly beautiful effect.

Of course, after this, we did a tour of the gambling rooms and the bars, but, as I like only roulette, and as roulette is played only at Monte Carlo, I persuaded a friend to go off with me to "Casanova," where we danced until we were joined by Mrs. Fellowes's party, who had been playing at the big table, when we left the Casino. Here, we all danced until far into the night, when George came from the Casino, where he had been watching his wife play baccarat, to sing for us—and, probably, make more money for his pretty little wife to play at the Casino. In any case, he sang as though nothing else in the world mattered, and we all sat there and listened to him, and also forgot that anything else mattered. Our party, in a little corner, was made up of Mrs. Fellowes; her uncles, the Comte Gouy d'Arsy, most charming and witty of men; Mrs. Lloyd Osbourne, whose blond hair is so well dressed that it seems impossible that she can go swimming every day without even wearing a bathing-cap and keep that perfect wave; Jean Patou; and the young Ruspolis.

At the next table, were Mrs. Marthe Hyde and the lovely Lady Abingdon, who were staying at the same hotel with the Duchess of Sutherland. I went to photograph them the next morning and found them sitting at the bar of the Hôtel de Provence, which happens to give on to a sunny terrace, and so I was in good luck, as you can see. The Duchess of Sutherland was wearing a beret when I photographed her in a dark blue suit, and that's the third person I have mentioned who was wearing dark blue, so it must be fashionable.

ROYALTY AND THE TAIL-COAT

One night, I went to dine with the Princess Christian of Hesse, and a telephone message came through many servants till it reached me, announcing that I was to come to dinner with the King of Norway. "That," I said to myself, "means a white tie." In my generation, royalties and white ties were synonymous. An entire bathing-kit and every other conceivable thing were safely included in my luggage, except the one thing I wanted at that moment, a tail-coat, such formalities long since being out of place on the Riviera. The idea came to me to borrow a friend's tails, and so I turned up, dressed, as I thought, in the proper manner. In the first place, the King of Norway was not there, but only his son, and, what is worse, every man arrived in a black tie. I was saved only by the appearance of Comte de Chaponay, who married the daughter of the Duc de Vendôme, and by one of the equerries of the Duc, both in white ties. As all of my friends knew about the borrowed clothes, it became a great joke, and everybody laughed about it and told me not to sit down three and mind I didn't jostle the footmen or the sauce would go pouring down my back, and don't light a cigarette with a match, or it might explode and burn a hole in my borrowed finery, and so on. Meanwhile, I was thinking of my own dinner-jacket, which fits much better than my borrowed tails. But the point of all this is, that royalties no longer mean a tail-coat or a tiara. Apropos of tiaras, there are two women, the Marquise de Jaucourt and the Vicomtesse de Noailles, who have had the stones of their tiaras reset in to beautiful plaques, by the modern jeweller, Georges Fouquet, and these are, by far and away, the most beautiful pieces of jewellery I know.

THE NOAILLES' HOUSE AT HYÈRES

And, apropos of the Noailles, I had the thrill of my life in seeing their modern house at Hyères. Of all the talk about the modern generation and the attempts to explain it, I know of no explanation half so potent as the house, for to see it means to know what the modern generation is like, how they live, and what they mean by living. The Noailles are creative, just as sculptors and painters are creative, and to say they have genius is not an exaggeration. To describe this house one must first explain that it is clinging to a mountainside and built upon the ruins of an old monastery, called Saint Bernard, which overlooks the town of Hyères, the French flying field, and the naval station. What remained of the old monastery were only three huge vaulted caves that have been transformed into an entrance-hall and several big rooms, giving onto the gardens of the lower terraces. On top of this old foundation has been built a modern castle with winding corridors and countless stairways that looks like something out of the film "Metropolis." The haphazard succession of rooms and terraces has been built for a reason, and here is the secret of this great house. Some of it is beautiful, and some of it very interesting, but all of it is primarily built for use—the use and comfort of the owner and the guests. The house wanders about, because every guest-room—which has its own bathroom and a terrace for sun-baths, with a niche for sleeping out-of-doors—has a southern exposure with full sun and absolute privacy, so that no other guest, or any servant of the house, can overlook it.

The house was built, first of all, for the use to which it is put—a retreat where one goes to pursue health and happiness in the winter sun. The greatest room in the house is the indoor swimming pool, at the top of the house, off which there are a great open terrace and a squash racket court. The glass walls of the pool disappear underground to make it an indoor or outdoor room, at will. Things that are built for a utilitarian purpose are often beautiful, as well, and that kind of incidental beauty is one of the striking features of this house. The roof of the

(Continued on page 126)

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15, RUE DE LA PAIX

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"BLUE ORCHID"

toujours moi
"ALWAYS ME"

femme du jour
"WOMAN OF THE DAY"

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ON HER DRESSING-TABLE

(Continued from page 108)

A new series of French powders has also made its appearance in the Dorothy Gray line. One is a soft, pleasantly scented powder at a very moderate cost; the second is a more expensive powder, extremely light in texture, for the woman who wishes to avoid every appearance of make-up; the third is an extremely fine, soft blend that creates a flattering finish, a preparation for the woman who demands the utmost in luxury in all of her equipment. These three powders are available in eight shades (ranging from oyster-white to sunburn), which have been very skilfully blended to complement the natural colouring of different skins. "Aureate" is a highly successful shade in the peach tone, a tone that has recently gained much favour with American women who find it a flattering hue for the average skin.

A third new preparation from this specialist is the Dorothy Gray eye-wash, a soothing and refreshing liquid that rests and revives tired eyes. After this has been applied with an eye-cup, it is well to keep the eyes lightly closed for a full minute to get the complete benefit of the soothing treatment. All of the new preparations in this series are available in the many shops where Dorothy Gray preparations are sold.

The woman who has a dry and sensitive skin finds it greatly to her advantage to choose preparations that will tend to bring her skin to a normal condition. A combination that has been especially designed for the care of this type of skin includes Margaret Brainard's cleansing cream and emollient cream. The cleansing cream is delicate and soothing, as well as thoroughly penetrating, and it proves a good cleansing agent for the average, as well as the dry skin. The emollient cream has been blended especially for a dry skin, and many women have found it successful in soothing and softening even very dry and roughened skin, when it is applied regularly. This is called a "satin" cream and derives its name from the smooth, satiny finish it leaves upon the skin. It is found to be most beneficial when it is applied before going to bed and allowed to remain on overnight. Margaret Brainard's creams can be purchased at Saks-Fifth Avenue in New York.

AS SEEN BY HIM

(Continued from page 124)

swimming pool is a mosaic of glass and steel, and the light comes through, trailing the most beautiful shadows behind it. The reflected sun ripples in the water, and the plants that screen the terrace from view bring a sense of the garden to the very topmost corner of the house.

The terrace is carpeted with rubber and is the scene of the morning diversion of the family and the house-party. I was told to come to the gymnasium at eleven on the morning after my arrival, and found the physical culture professor already putting the party through its paces. Like all the others, I was supplied with an exercising costume of the house. It consisted of short blue flannel trunks, with a blue-and-white striped bathing-suit top, white rubber-soled sandals, and a crash towelling robe with a huge towel of the same bright colour that I had found in the wardrobe of my bedroom. They have every kind of gadget for making exercise seem the most amusing of sports. The new German wheel, huge medicine-balls, trapeze bars—that provide the same sort of exercise that is meted out to dancers in a ballet school—, dumbbells, rings, and the various whatnot that one would find in any gymnasium are all assembled.

I had a bedroom in the tower that was like a cabin de luxe on a boat. In fact, it made me imagine what the cabin de luxe on the boat of to-morrow, or on the great dirigible of the future, would be like. I carefully inspected my quarters, when I was alone to dress before dinner, and stepped out on my own private terrace to look over the world in the dark. The moon was hanging like a big balloon just over the hills, and I imagined myself in an air-ship. Far below me were the blinking, popping lights of the flying field, and, above me, a mail-plane had just taken to the air on its way to Paris; the illuminated battleships in the harbor looked like toys.

Now, listen to a description of my bedroom. A small square room, with a plate-glass window at right angles in one corner that ate up a bit of the wall, so that, when it disappeared, the room turned into an outdoor loggia. The walls were painted a light beige, and there were no pictures. The floor was of honey coloured concrete with one rug, in browns and tans, by the bed. The furniture was all of metal in a putty coloured beige, and on the night-table, the dressing-table, and the desk were shaded office lights, with arms that bend in any desired direction. The metal chairs were covered in beige-pink canvas, and the curtains and the bedcover were of dark navy-blue linen. The metal arms of the electric clock marked the time by the circle of little metal figures over which they travelled, in frameless space.

It is always difficult to pass the picture on to some one else, and there are many pictures to pass on in this house, but I will give you only one more, to try further to describe its flavour. There is a big room where every one assembles before dinner—a room without any windows, but which has a glass ceiling made of irregular squares of various kinds of glass, through which comes the daylight, as well as the artificial light. The walls are painted a light beige-pink, and are slightly irregular in places to break the flat surface that has no pictures. The floor is honey coloured concrete and before the square opening of the fireplace, which has no mantel shelf, is a thick grey rubber mat with an enormous pink splotch that might have been spilt from the palette of some painter. Clustered about the open fireplace and in other parts of the room are supremely comfortable chairs and sofas covered in pink leather; and the rest of the furniture—consisting of low tables, desks, bookcases, files, and waste-paper baskets—is like the simplest office furniture, made of metal and ducoed grey. The flowers, in huge square crystal tanks, look unusually beautiful in this room; so do the women, in the perfect, subdued tone of the indirect lighting. It is a triumph of simplicity and, more than any room I have ever seen, takes on the colour of its chief furnishing—the company of people gathered therein.

"HIM"

Dictated by Paris for Spring . .

"Skin Tones" . . exquisite sheerness

These smart silk stockings are in 16 shops in Fifth Avenue's exclusive shopping district

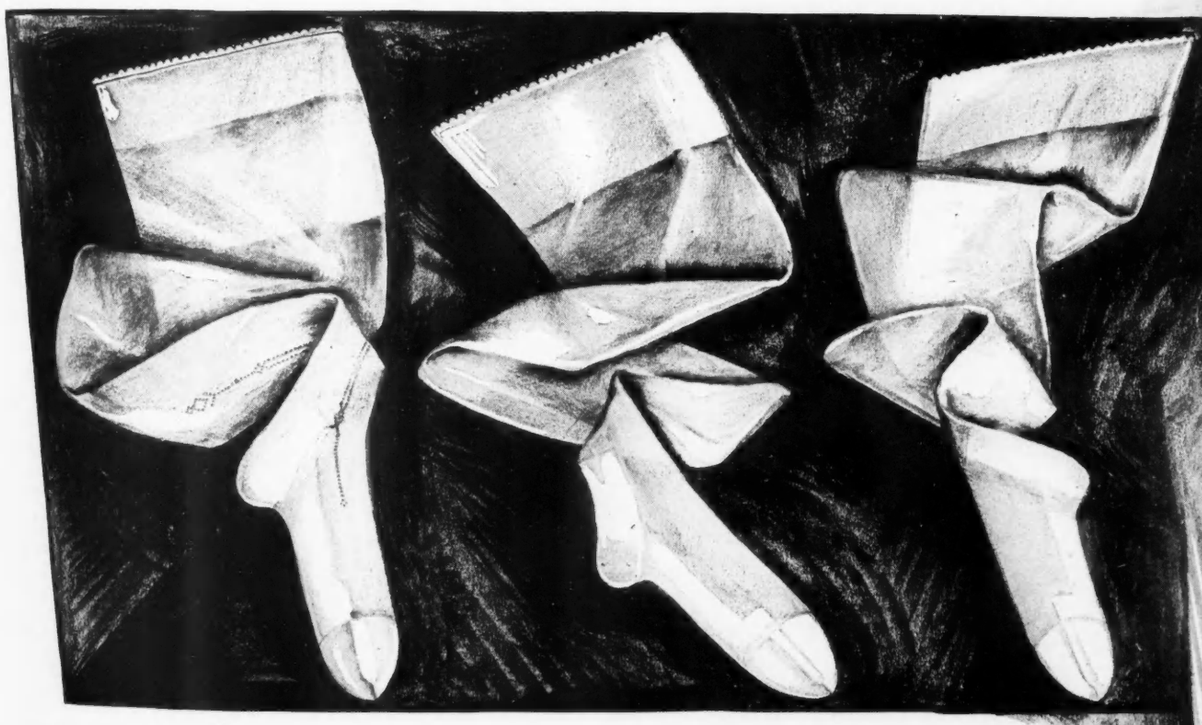
THIS SPRING Paris dictates that gloves and stockings must not only match each other and blend with your costume but must absolutely tone with the skin. Consequently, stocking shades are ranging from palest beige to the ruddy browns. Even for evening "skin tones" are *de rigueur*.

As usual Corticelli has anticipated the demand of its discriminating clientele. In 16 shops in the exclusive shopping district of Fifth Avenue are exquisitely sheer Corticelli Silk Stockings in all the shades that match the skin, from palest flesh to the deep-toned sunburn variations.

There is "Shell," a delicate flesh tone for the fair skinned. "Blonde Lido" is a lovely shade for the golden-skinned blonde. "Sun Tan," is a warm nut brown for the sun tanned. For the smart rough chestnut tweeds which chic women now wear in the morning—"Cotton Club," a rich, glowing brown. "French Beige," "Mayfair Tan" and "Brunette Lido" are other smart sunburned tints. Even "Pastel Grey" has a slightly rosy cast as of flesh showing through.

For evening wear with the favored black, "Pastel Nude," "Bisque" and "Nude" are correct; with pastel colors, the vivid new greens and white, "Shell," "Embassy Club" and "Pastel Nude" will be seen on smart ankles.

The famous silk house of Corticelli pays a premium to procure the finest silk in the world. That is why Corticelli silk stockings are so clear and smooth of weave, so lustrous and fine of texture. They fit trimly. They wear well.



Style No. 107 is very sheer all silk chiffon for evening wear. Paris openwork clock, block toe, sandal sole, slipper heel, picot top. In the mauve shades smart for evening and the correct tones for afternoon wear.

Style No. 360 has all the smart new shades—"Pastel Grey," "Bisque," "Embassy Club" and the gaily named "Cotton Club." It is a medium weight, all silk stocking with narrow heel, sandal sole, block toe and picot top.

Style No. 330 is an all silk chiffon stocking with narrow heel, sandal sole, block toe, picot top, invisible run stop. In all the sunburned tints, including "Sun Tan," "Blonde Lido" and "Mayfair Tan."

Two styles not shown—No. 309, sheer all silk chiffon, narrow heel reinforcement, block toe, picot top. And No. 350, a medium weight service stocking at a modest price. Ask for these smart new Corticelli stockings by number at your dealer's.

CORTICELLI FINE SILK HOSIERY

AN UNCROWNED QUEEN

(Continued from page 120)

tious Duchess Sophia, granddaughter of James I., was in line for the throne of England. But his chances then were not very definite, and England was a wild, strange country far away; therefore, the unprepossessing prince drew no glamour from this possible crown.

George's mother, who was a bitter enemy of Sophie Dorothea's mother, was entrusted with the mission of breaking up the Wolfenbüttel-Celle marriage scheme and of offering her son's hand. Although she considered Sophie Dorothea an illegitimate child, daughter of "that little clot of dirt," as she had more than once called the Duchess of Celle, she had no great admiration for her oaf of a son, and she appreciated the financial advantages of the match.

A CHANGE OF BRIDEGROOMS

Therefore, on the very morning of Sophie Dorothea's sixteenth birthday (the day when her betrothal to the younger son of the house of Wolfenbüttel was to be announced), the Duchess of Hanover, in her fast-riding coach, drove into the courtyard of the Castle of Celle, arriving several hours before the intended bridegroom and his lordly father.

Brushing aside all ceremony, she demanded to be taken instantly to the Duke, and she confronted her amazed brother-in-law at his dressing-table in a wigless, stockless, early-morning state. Perhaps, his befuddled condition contributed to her success, for she was clever enough to give him no time to collect himself. And, while his wife, breathlessly hustling into her clothes in the room beyond the half-open door, tried in vain to hear and understand the reason for this unexpected move on her enemy's part, the Duke listened to the swift arguments poured into his half-awake ears by his statesmanlike sister-in-law. This wily lady spoke in Low Dutch, a language unintelligible to the now frantically curious Duchess in the next room.

Her talk must have been masterly, for she won over the Duke, who had felt a bit superstitious anyway about allowing the younger Wolfenbüttel to step into his dead brother's shoes. And, therefore, when father and son came courting a few hours later, they were advised of the *volte-face*. In dignified fury, they drove away.

FURY AND FATE

But there was nothing dignified about the fury of the Duchess of Celle nor about that of her daughter, Sophie Dorothea. The former, throwing herself on her knees, wept torrentially and implored that the Duke would not sacrifice his only child to a prince who was notoriously cruel and profligate. She sobbed, beat her hands, pled in vain. As for Sophie Dorothea, it was the first time in her carefree existence that anything unpleasant had been forced upon her. (And George was reputedly very unpleasant.) The Princess flew into a rage, stamping and screaming. She flung herself on her ornate, satin-quilted bed and tore the coverlet to shreds. When her father appeared to present her with the diamond-encircled miniature of George, a birthday gift of her Aunt Sophie, the girl hurled the picture across the room, shattering it against one of the exquisitely carved cupids that supported the stone mantelpiece.

But even the wrath of a spoiled princess wears itself out. And with pale, tear-stained face, she allowed herself to be dressed in finery and escorted down to her birthday feast.

And next day, George arrived with his father for the betrothal. At the sight of him, Sophie Dorothea, overcome by instant repulsion, fainted in her mother's arms. And, although she was a little beauty and utterly charming in her petite vivacity, George took an immediate dislike to her. Nevertheless, the betrothal celebrations went on merrily.

In the good old German way, all of her money and estates were at once turned over to Hanover, leaving the poor bride-to-be dependent on the generosity of her husband. And a month later, in the gorgeously decorated chapel of the Castle of Celle, while in the heavens above a furious tempest raged, the marriage took place.

From her stormy wedding-day on, the life of Sophie Dorothea was one of tragedy tinged with melodrama. Even her superb and triumphal entry into Hanover, in the royal coach drawn by six cream-coloured horses, was marred by ill-omen. As she stepped out of the carriage before the castle gates, she chanced to look up, and there in one of the turret windows appeared George's notorious mistress, glaring down at the usurping bride.

A DREARY EXISTENCE

So it went. The Duchess Sophia treated her new daughter-in-law atrociously; every childish indiscretion, every impetuous unobservance of some rule of etiquette on Sophie Dorothea's part met with scathing rebuke. Her husband neglected and insulted her. Her days were so dull as to be horrible. She slept most of the morning until time to be dressed for the heavy, ceremonial noonday dinner. After this had dragged to a weary close, Sophie Dorothea, who had been spoiled for the indigestible German cooking by her mother's French chefs, would rise, feeling dull and listless, and take an airing in her gilded coach or, surrounded by her ladies in waiting, receive visitors (all safely over her own age). By then, it was time for her to be dressed for supper and an evening at cards or music. The next day was the same, and the next, and the next.

The birth of her son, in October, 1683, and of her daughter, in 1686, brought some happiness into her life. But it was the arrival of Count Philipp Christoph von Königsmark, in 1688, at the court of Hanover, that brought romance to Sophie Dorothea.

Königsmark was splendidly handsome, talented, wealthy, easily one of the most brilliant and popular nobles of his time. And, although he had an all-European reputation and a welcome at every court, he chose little Hanover as his headquarters. There he set up a magnificent establishment and gave matchless entertainments. Hanover returned the compliment he paid it by making him a colonel in the guards; the Countess Platen (mistress of the Duke of Hanover, Sophie Dorothea's father-in-law) conceived a violent attachment for him; and Prince Charles, Sophie's favourite brother-in-law, became his intimate friend.

Through this latter friendship, he was thrown much in the company of Sophie Dorothea. And what was at first a pleasant acquaintanceship, based partly on childhood reminiscence, partly on a discovery of similarity of tastes, soon became an intimacy wherein the poor princess confessed her

(Continued on page 140)

A face powder . . totally new . . *vitally* different

so keyed to present day Fashion and conditions of living that it comes to you as a revelation of beauty and protection

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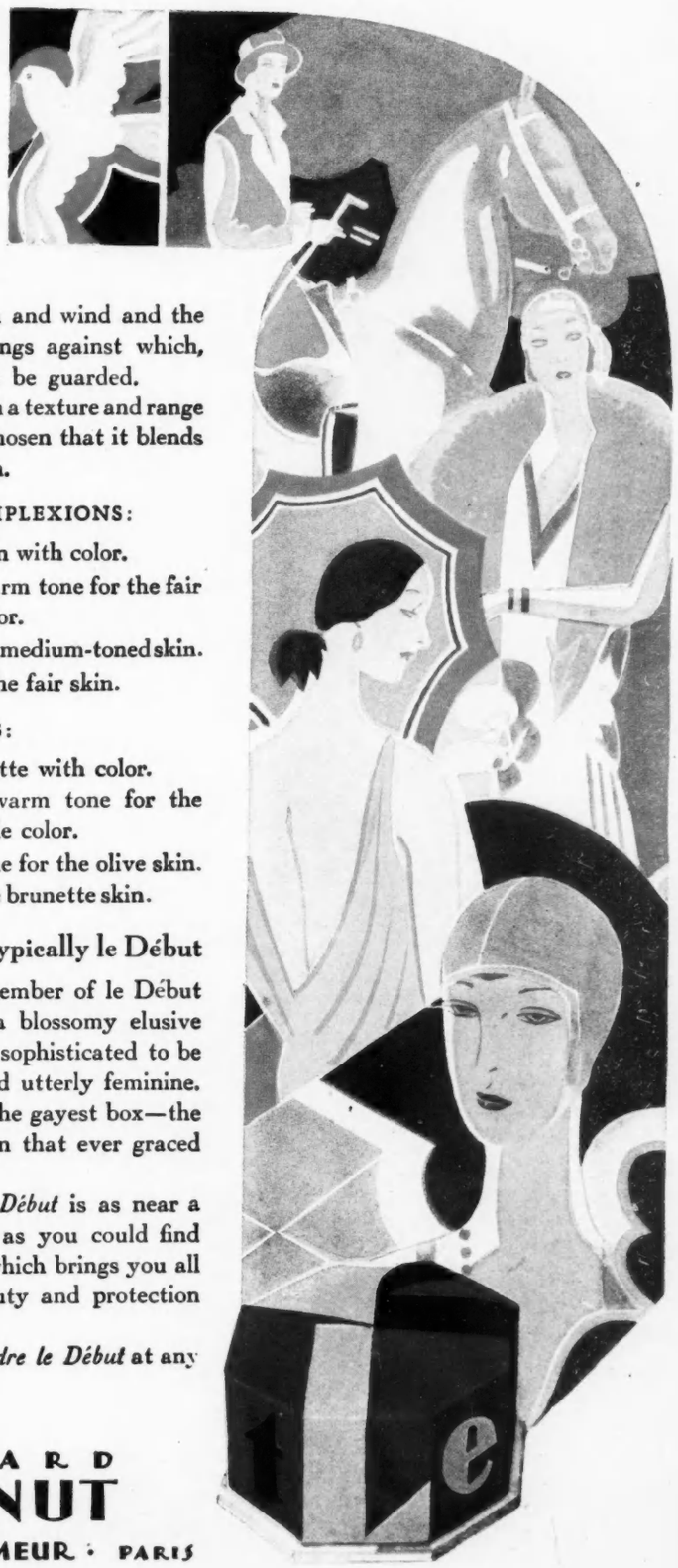
Le Début

***POUDRE LE DEBUT*—CONTAINING NEWLY DISCOVERED BENEFICIAL INGREDIENTS NEVER BEFORE USED IN A FACE POWDER**



Certainly, today, a woman demands of her face powder qualities which a few years ago she would hardly have considered important.

We are living . . . playing . . . more in the sun, more in the wind. The skin demands a *protection* that *ordinary face powder cannot afford.*

Furthermore, skins have more warmth and color—tan is increasingly fashionable. Face powder must adapt itself to these new conditions. And even more important, face powder can no longer be merely a mask that "covers up". It must be of a subtle tone and texture that harmonizes with your natural skin tones and blends with your skin texture . . . and becomes, in truth, a very part of your face.

No easy problem to solve! Indeed, it required two years of intensive research and experiment in scientific laboratories—and constant consultation with authorities on Fashion—to create *Poudre le Début.* And it required entirely new ingredients never before used in a face powder to give it the qualities that women are so insistently demanding.

A product of modern science . . . and modern fashion

Poudre le Début is distinctly a product of the best dermatological knowledge and the best style authority available. Totally new—vitally *different*—absolutely *safe.*

And what an exquisitely lovely powder it is . . . incredibly velvety . . . smooth . . . fine . . . spreading with a delicate translucence and adhering indefinitely! A powder that is not only safe in every respect but actually beneficial, for it contains certain basic properties which protect against the ravages of the sun and wind and the score of different things against which, today, the skin must be guarded.

And a powder with a texture and range of tones so carefully chosen that it blends perfectly into your skin.

FOR LIGHT COMPLEXIONS:

Pearl—for the fair skin with color.
Pearl with Glow—a warm tone for the fair skin with little color.
Naturelle—to match the medium-toned skin.
Sun-Tint—a tan for the fair skin.

FOR BRUNETTES:

Rachel—for the brunette with color.
Rachel with Glow—a warm tone for the brunette with little color.
Ocre-Rose—a warm tone for the olive skin.
Sun-Tan—a tan for the brunette skin.

With a fragrance—typically le Début

Poudre le Début is a member of le Début family of fragrance—a blossomy elusive *odeur*—too delicately sophisticated to be anything but smart and utterly feminine. . . . And it comes in the gayest box—the most modern in design that ever graced your dressing table.

Surely *Poudre le Début* is as near a custom-made powder as you could find anywhere—a powder which brings you all the smartness and beauty and protection you demand.

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RICHARD
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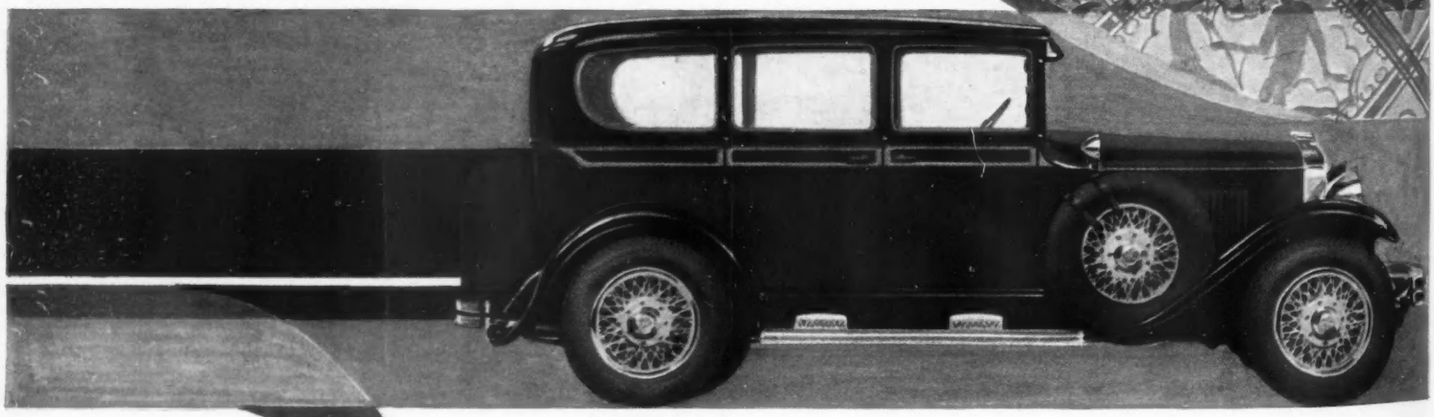
ONLY 400 WOMEN IN THIS COUNTRY CAN OWN THIS CAR

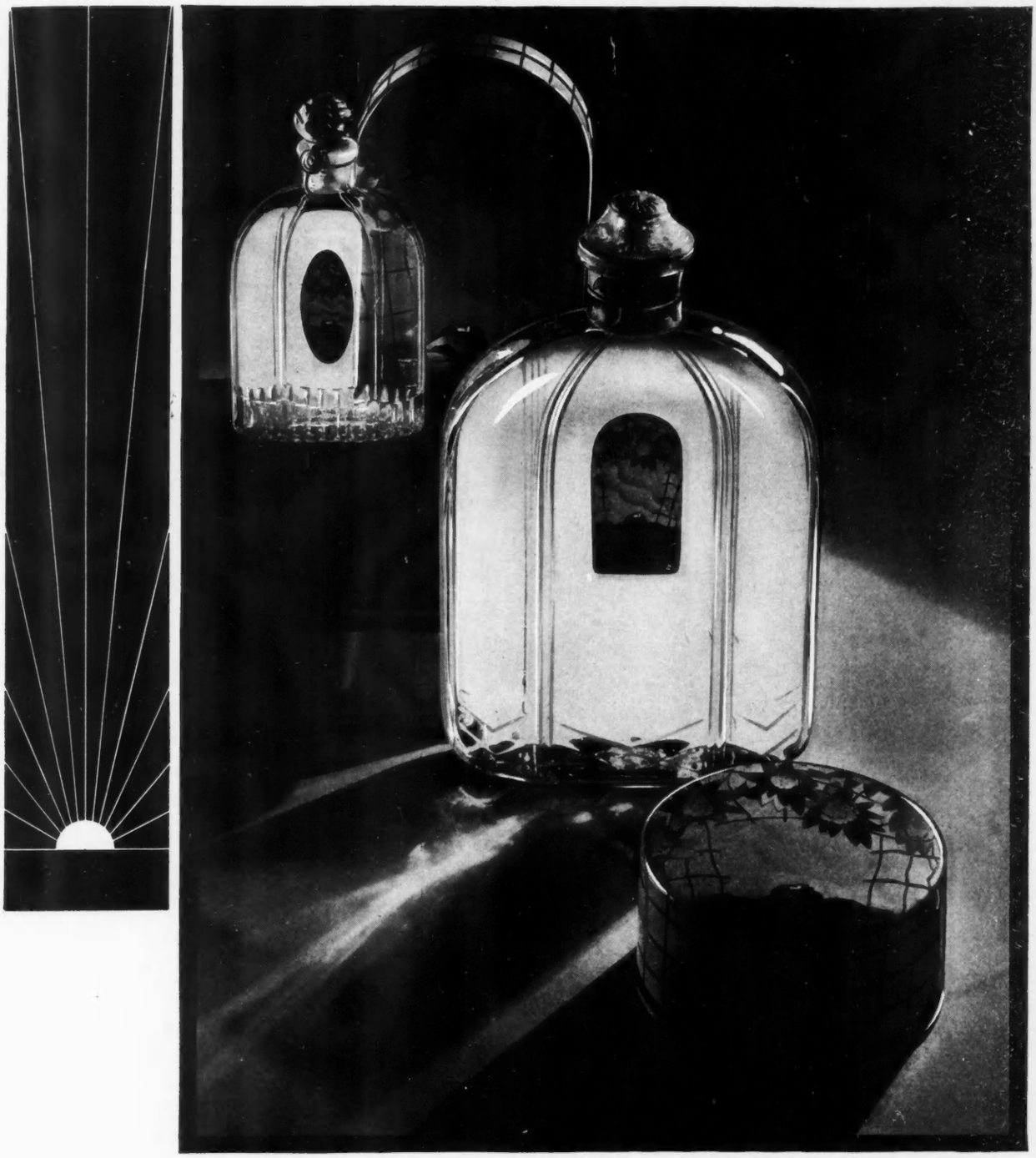
It's a personal car, individual in the truest sense, this Reo Car of the Month for May ... a limited de luxe edition of Reo Flying Cloud. An ensemble created by a famous stylist, in colors that have all the smartness and verve of the mode ... upholstered in an exclusive fabric designed, loomed and produced by Cheney Brothers — a fabric obtainable in no other car.

The Reo Car of the Month for May is priced at only one hundred dollars more than the large Sport Sedan of Reo Flying Cloud. Only a very limited number of these special cars will be available in any community. The woman who drives one will but rarely meet its duplicate on the road. If you don't know the name of your nearest dealer, write or wire collect to the Reo Motor Car Company, Lansing, Mich.



This illustration shows the actual upholstery fabric made by Cheney Brothers on Jacquard looms exclusively for the Reo Car of the Month for May.

REO FLYING CLOUD OF THE MONTH



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Look for this label on every genuine EKCOMOOR *Coat*

Anton Bruehl

Eugene Schoen designed this "Nursery" with a cork floor and washable yellow walls decorated by Marianne von Allesch. The adjustable aluminum chairs accommodate the child's growth

MODERNISM IN A MUSEUM

(Continued from page 75)

recognizes as the key-note of the twentieth-century style. Mallet-Stevens, for example, the well-known French radical architect and designer, sends to the United States for the standardized metal building accessories that he uses in his rational steel and cement structures. A European interpretation of a modern rational structure, because it does not actually reflect economic and social conditions, is, in reality, somewhat theoretical. It is, as a matter of fact, more expensive to build a modern, standardized type of house in Europe than one that is put up by a builder in the traditional manner. So, although we may thank Europe for clarifying for us a style that our civilization unconsciously created and evolved, we must not look to her designers for solutions of problems that are practically non-existent in countries where extensive building and mass production are not important economic factors.

The rooms that comprised the Metropolitan exhibition were none of them to be regarded as final, crystallized forms of a twentieth-century style. There were several, in fact, in which both reason and taste were apparently not basic motives. The two rooms, however, which illustrate this article have been chosen because they present a personal, practical, and suggestive treatment of a given problem. They are Raymond Hood's "Office of an Executive" and Eugene Schoen's "Nursery."

FOR THE EXECUTIVE

Raymond Hood, better known to the public as the architect of the Radiator Building, has made an attractive and essentially practical solution of an important interior—the office. This interior has either been entirely neglected from the design standpoint or else, when an impressive effect was wanted, has been given Tudor panelling or French *boiserie*.

Mr. Hood pronounced as his creed: "The task of the contemporary designer is first to search for the practical solution of his problem and avail himself of every invention and every method that will aid him in its development." The executive who will use this type of office will sit at a metal and leather desk placed before a large window of opaque glass, shaded by louvred curtains of a rayon fabric. His secretary sits at a desk at right angles to his. Leather upholstery and a metal frame are also used for the couch. Filing cabinets and other office impedimenta are built into the walls, thus affording a maximum of space and a minimum of dust-catching, cluttering objects. All materials have been chosen for their durability, sanitary qualities and economical upkeep. The effect is not, however, institutional or suggestive of a robot civilization. Because of the fine proportions, pleasing colour, and good quality of the materials used, it is, on the contrary, both distinguished and livable.

A MODERN NURSERY

Eugene Schoen's "Nursery" does not require any fundamental architectural changes to make its essential points possible for reproduction in any modern apartment. It is the treatment of space and use of materials that are the important factors. The canary-yellow walls of a washable material are decorated by Marianne von Allesch in gay, fanciful designs. A washable wall covering is used, not merely for sanitary reasons, but to allow for the child's possible leanings in the direction of wall decoration. If not successful, his attempts can be easily removed. Every detail of the room has been arranged with an eye to inducing habits of order on the part of the occupant. The little aluminum armchairs have been built so that they can be raised to accommodate the child's growth.

Marie Earle

Why smart women adore this simplest way to beauty

THE Marie Earle Preparations are extravagantly good; the Basic Treatment is exceedingly simple. That explains why Marie Earle Preparations are used by smart women who can afford anything but time, by women who must be exquisitely groomed, but are too busy to devote their lives to it.

Such women adore a Basic Treatment as brief and effective as this. You have only to cleanse your skin, first, with Marie Earle Essential Cream. (You will find it the most luxurious cream in the world.) Smooth on another application of this same Cream to nourish your skin, adding a little Cucumber Emulsion (right on top of the Cream) to increase absorption. When the skin has absorbed all it will, wipe away what remains. And conclude with a toning dash of Soothing Freshener Lotion. And that's all, but make-up, of course, and the new Marie Earle Powder.

There are other special Marie Earle Preparations (for lax pores, acne and other conditions of the skin) and each of them is so superbly good that each corresponding Treatment is very simple. You will conveniently find all of the Marie Earle Preparations on sale at smart shops everywhere.

A treatment at the Marie Earle Salon will open up new and enchanting vistas of beauty for you. The measured stroking of creams into your face (without stretching or smacking, ever!) will leave your skin marvelously soft and smooth. The feathery touches about your eyes and deeper vibrations down your back release all the tension that makes you look wrinkled and tired. And a fetching make-up by these experts will send you out feeling entirely pleased with yourself and the world. Do experience this soon. The Salon is at 660 Fifth Avenue, between 52nd and 53rd Streets.

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Never in recent years has woman had such an opportunity to make her figure look young as now—in these Lily of France new creations! This season—if one be clever—and be fitted to the Duo-Sette—she can have all the curves of youth! Any quality store will fit you!

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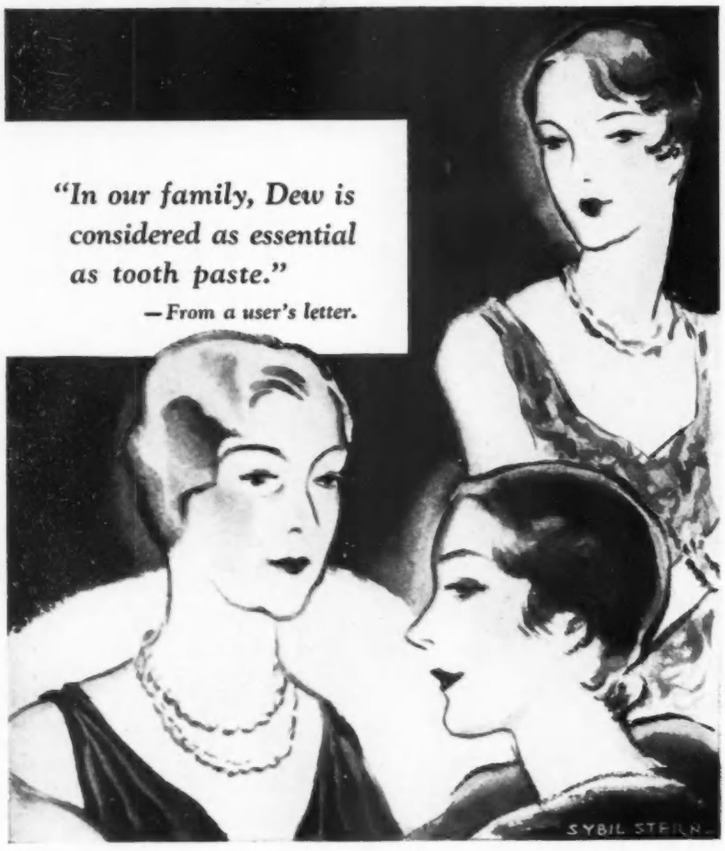

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WHAT THEY READ

By DAVID CORT

HENRY WILLIAMSON has long since come out of obscurity, foremostly as a deeply sincere and passionate writer in an age of general facile slickness, and, more specifically, as a superb writer on nature and a past master with the English language. He has plenty of endorsement: Thomas Hardy, Walter de la Mare, Arnold Bennett, John Galsworthy, *The London Times*, and Herschel Brickell. But what is perhaps even more profitable to him, his American publishers are thoroughly persuaded he is a great man. They go so far as to make a reasonable and just plea to book-reviewers to compare this latest book of Williamson's, "THE PATHWAY" (*E. P. Dutton and Company*), which was submitted for the Book-of-the-Month Club selection, against the book finally chosen by that august body, whatever it may have been. Behind the dignified periods of this plea, it is not too difficult to perceive the wrath of Beauty Scorned. We don't happen to know what the winning book was, but a reading of "THE PATHWAY" permits us to realize its publisher's point. It is, indeed, a very fine and rare and beautiful piece of work. It would be hard to imagine a slower and more heavily laden story, yet we make our testament that we read it carefully to the end, all the one hundred thousand words plus of it. Nor is it easy to skip any of it, since much of its value lies in its slowly gathering mood, its employment of all the stimulants of Nature, the cleanliness of undefiled grass and trees and birds. Mr. Williamson sees Nature steadily and sees it whole (though, as will be said later, he does not do the same for Life). He considers the littlest things alive supremely important, and his conviction of their importance gives them stature and drama on the page. The life of the thousand visible and invisible beings about them is interwoven into the story of the lives of the human characters. Mr. Williamson has done his work well with these animals, too. They are less stylized and beautiful to him, but they come out as distinct and credible differentiations, a valid and often very real gallery of people. His story has to do with a young man who, early in life, had begun to be infected with that divine "mosquito," the "Khristos." He sees visions, is one with God, conceives himself as having been called to bring light to the children of darkness. He goes to the War and, although still able to submerge his sensibilities in messroom conviviality, is spiritually scarred by what he has seen and even more deeply scarred by the social stupidities of which the scene makes a grisly charade. Afterwards, he recovers some of his health and, at the beginning of the book, returns to "The Burrows" on the Devon coast. He falls in love, everybody likes him, and some love him, everything should, by rights, be quite hotsy-totsy, but there seems to be a flaw in the mould. He's killed off, after having read his masterpiece, "The Star-Born," to his cousin, a drunken critic, and the Vicar, all three of whom acclaim him as the peer of Shelley. Just before his death, his engagement has been broken, due to his tendency to preach to the local vegetables that Christ was human, that wars are bad, that life is unjust, that all killing is cruel, that Lenin was a great man, that cities are bad for green grass, that social disease would disappear in a "natural" world, and that children are people. Naturally, sensible citizens can not stomach this kind of nonsense, and it makes trouble all around. And so we have the incredible phenomenon of a "genius," a great man, permitting his life to be messed up, basically altered, because some common boors don't agree with him. Whether or not this is possible in life, it is unconvincing in art. The hero's reactions are painted in with a violence that attempts to justify his flight from stupidity, but between the lines strength and dignity fall from the man. It is, perhaps, permissible to have one's own opinion, as distinct from that of the author, about the hero of this book. He is presented quite convincingly, and, as few authors have succeeded in doing, as a genius, sensitive to a point just this side of insanity, frightfully sincere, poetic, and so forth. But—if one may compare him with two other fictional geniuses—he is not half the man Mr. Hazard is in Elinor Wylie's "Mr. Hodge and Mr. Hazard," and brutes might find in him many points in common with the title piece in Sarah Gertrude Millin's "An Artist in the Family." He is, in short, something of an ass and not so sensitive as he thinks. He succeeds in making the woman he loves thoroughly and unnecessarily miserable, by clawing his hair with rage at this and that. He picks on people who aren't his size, such as the girl, the Vicar, and so on. It is so necessary for him to react, to get his ideas out into the air at once, that he resembles, at times, an impassioned sophomore, with all the most advanced emancipations. All this is worth mentioning, since the man is presented as being much more than this. Mr. Williamson has, of course, a problem. In "Tarka the Otter," he showed the simple and unself-conscious, often brutish, life of an otter, no mush, no humbug, no dramatizing or sentimentality. Now, although he shows a great deal of flora and fauna, he is obliged, also, to pass it through the minds of his humans. You have a mass of phenomena, birds, flowers, animals, trees, whose function is not necessarily or solely to be beautiful, presented as though that were all they had to do. The characters are horrified if a dog wants to kill a rabbit, a hawk a sparrow, if a wood-louse gets burnt in a fire. And these, together with the human and really vicious vices, are adduced as examples of the unnecessary unhappiness that blights the world. Ultimately, this kind of thing gives one a pain. One likes the people so much, why must they be such saps? If they want to be stricken cold and staring at the dreadful and essential cruelty of life exhibited by a cuckoo pushing another bird's egg out of the nest and substituting its own, we reserve the privilege to go out and eat a big beefsteak dinner. The characters are actually unhappy for a half-hour because they have to walk through a field and frighten the poor mother plovers. This is "live and let live" carried to the point where everybody stands in one place and starves. It is too easy to quarrel with the philosophy implicit in this; what we object to, now, is that it makes us impatient with the principal characters. Maddison, the hero, even becomes ridiculous, when all the girls for miles around begin to fall in love with him. He brings out absolutely the best in all of them. "Genius!" the word goes out, they look into his wild eyes, and nothing else will ever satisfy them again. This part of it is probable and realistic enough, but it hardly adds to the dignity of the hero. For this

(Continued on page 134)

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WHAT THEY READ

(Continued from page 132)

variety of genius is a godsend to women, he hands out to them all the basic feminine principles carried to their farthest point—conservatism, conservation, gentleness, peace, with an unconscious mixture of the antidotes for all of them. But it's wonderful while it lasts. Although they hardly understand his blarney as idea (of course, they understand it as sound, and, intuitively, it satisfies), they respond to the amount of thought and decoration that go into his compliments. A good deal of the above is irrelevant cavilling, but not all of it. One is annoyed, again and again. The impression is cumulative. We thought for a good many pages that Mr. Williamson had written a great book. It is probable that he wants very much to write one. But it is our sober opinion, come to against our will, that he has not yet written it. He is not yet consolidated against the world, his strength is largely external. And his anxiety to cast a long shadow, however much it is weighted by beautiful and leisurely feeling and observation, remains in the mind as a disquieting impression.

MARY QUEEN OF SCOTS

A COMMODITY in the way of books that satisfies this reader altogether is exemplified by "MARY QUEEN OF SCOTS," by Margarete Kurlbaum-Siebert (*Harcourt, Brace and Company*). It is a somewhat imaginative embroidering on the known facts of the story of the lovely Guise, and we happen to like it. It is true that biography of this kind is not always as innocent as it looks, that under the appearance of being merely interesting and entertaining, it may spread all sorts of untruths, half-truths, and subtly false emphases. But how is one to keep writers from taking what themes they like, and how much harder to keep some of them from making readable and dramatic legends out of their material. But Fräulein Kurlbaum-Siebert, whose work comes to us in translation from the German, does not pretend to more than she has done; indeed, she has put on the forepage the motto, "All History is necessarily Mythology." This legend, then, of a Frenchwoman who became Queen of the Scots, written by a modern German woman, may be dismembered as history by those who are competent so to dismember it, but here it is considered as a story that gathers additional validity from the fact that it may be true. Was an author ever given a purer example of a Sympathetic Heroine and a more deplorable plot? In this version, Mary comes out as a rare and lovely and passionate woman, whose destiny in the world into which she was cast was practically inevitable. She had been the wife and was the widow of the child-King of France, François. She was heir to the throne of England and Queen of Scotland. Fräulein Kurlbaum-Siebert takes up her story as she lands in Scotland to mount her throne. She has come unannounced and is welcomed hastily, but her charm and her unpretentious nobility charm every one. She is a Catholic in a land of Protestant boors. She permits her subjects to worship in their own way, but her subjects will not permit her to worship in hers. Their preachers rant and abuse her from the pulpits for observing the Mass in Holyrood Palace. Their perfidy is not Irish perfidy, based on whim and feeling; it is invariably reenforced by what appear to them the best possible reasons. "For the principle of the thing" is written large all across that rude time and land, as in every place where gold is the only virtue, and there is no gold. Mary, on the other hand, is a gracious and human and civilized lady. She loves life and people, she dispenses honours to all who do her service, she even subsidizes the howling Scottish clergy, and she falls in love all too frequently and always with exactly the most inconvenient men. First, it is Henry Darnley, an infernal scab and rotter. Darnley has almost been accepted by the Scots, when he commits the equivalent of treason, and Mary, hating him now, does not feel that she has the political strength to have him executed. So he is murdered, by whom is a debated question, but there is no vengeance from Mary. Next, she falls in love with the murderer presumptive, the Earl of Bothwell, and Scotland, for the best of reasons, chooses to be outraged. Mary is imprisoned, escapes, makes war again, is again defeated, but all is by no means lost when she decides to recruit aid from her sister, Elizabeth of England. She crosses the Solway into England, and the book ends. The rest is known: the long exile, conspiracies, and, finally, execution. But for the most outrageous luck, Mary was really doomed. England's Queen, as one reviewer of this book has pointed out, also fell in love. But she had the good sense to reserve always a margin of insincerity. She never ceased to be foremostly the prince and secondly the woman. For far less than Darnley and a hundred others did, she executed Essex. Mary, as a matter of pride perhaps, did not bring mercenaries to Scotland. But, probably, it would have been better had she done so. She would have had at least one body of troops to depend on. She was often, however, a Queen without a present defender. She was obliged to trust to the politics and jealousies and counter-jealousies of the Scotch nobles to give her a sufficient majority to maintain her sovereignty at any one time. Properly handled, her sovereignty might have sufficed to maintain itself. But Mary, for all her genuine queenliness, was not the person to do it. In France perhaps. But not in Scotland.

TRAVEL

"ON MEDITERRANEAN SHORES," by Emil Ludwig (*Little, Brown and Company*), is an admirable type of travel book. Herr Ludwig is neither altogether a rhapsodizer nor altogether a namer of inns and railway accommodations. But he falls very happily between the two. And, whether or not you are going to Italy, Egypt, Greece, and Palestine, he has something to say to you that is worth hearing. His book has, like most travel books, the unity merely of its author's itinerary. He wanders from place to place, sees this and that, remembers such and such, talks to so and so, and has a consequent body of opinions, observations, colour impressions to hand out. It is the quality of this final residuum with which we have to deal, and that makes the travel book worth its salt. One of the most praiseworthy things about this account is that Herr Ludwig has not been altogether swallowed up by the past of the countries he has visited. He finds the present of Egypt, of Palestine, and of Greece no less fascinating because it is alive and immediate. He is fascinated by the local peoples, their customs and religions, their hopes and limitations, by everything that is vital about them. And, consequently, they make first-rate copy

(Continued on page 138)

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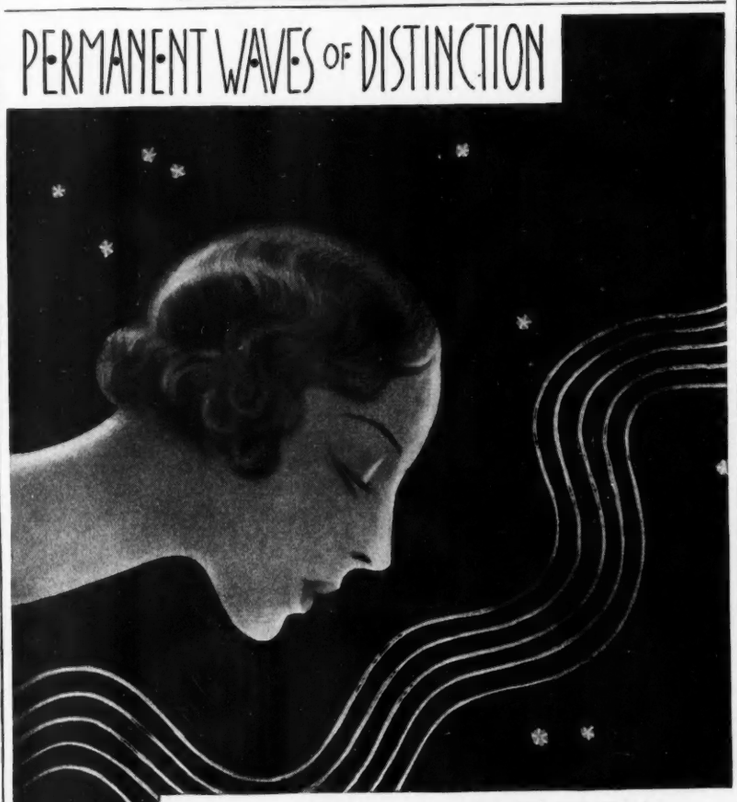

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"Mum" is the word!

VOGUE'S MARKET LETTER

(Continued from page 61)

lend itself to dressmakers' fantasies and the newer forms of flying draperies. Dull crêpe de Chine is one of the smartest materials for evening dresses, closely followed by sheer and semi-sheer crêpes like crêpe roma.

Chiffons: A good over-the-counter security. This material can not be beaten for afternoon and evening. Unusually charming designs make a few printed chiffons a necessity to every trader. Our clients are advised to take a flutter in chiffon, plain, printed, or ciré. A new favourite is stiffened chiffon or mousseline de soie, a cool and crisp fashion for warm summer nights.

Taffetas: Louiseboulanger, as usual, shows these gilt-edged securities. When underwritten by this house, they should stand up well as a permanent investment and show no decline in value. Warp-printed in soft flower designs and draped by hand that is always that of a great artist, no one interested in buying a really attractive bond should miss the convertible shown by Madame Boulanger (photographed in the April 13 issue), where the panniers of the skirt can be transformed into a cape puffed around the shoulders and fastened with a diamond clasp.

Utilities

Include the excellent runabout dresses of fine covert-cloth, light wool, or checked cloth. There is a definite trend towards lingerie touches (white piqué or organdie at the collar). The well-made tailleur is a five per cent. investment, which is not in the speculative class. Small buyers with limited capital should allot as much as a third of their investment program to this type. Short jackets with belts are seen, also coats in the three-quarters and seven-eighths lengths.

Less conservative, but very attractive, are the silk dressmaker suits, jacket, blouse, and skirt, or coat and harmonizing frock beneath. One of these will be found in many a wardrobe, as the silk dress worn alone will have an unfinished look this year.

The Luxury Trade

We list some of the noticeable fashions for evening wear:

Printed chiffon—exaggeratedly long and fluttery
Limp tulle or jersey tulle—tailored or softly draped
Dull crêpe—particularly good in black and plain colours
Black featured by every great house for night
Capucine (nasturtium) shades by Patou
The short evening wrap authorized by Paquin over long evening frocks
Wraps in white or parchment, collared with sable or sable-type furs
Cotton-type laces without gloss for dinner-dress
Faille, printed taffetas, and printed moires for dresses and wraps

Daytime Colours and Dyes

Green with a lot of yellow in it, including chartreuse, absinthe, and even pea-greens
Prints in black and green
Black
Yellow and orange
Blue-fox colour (soft smoky brown) combined with Vionnet's palest parchment-toned beige
Checks (black-and-white; brown-and-white)
China-blue
Candy-pink
Much white
Very little red

Market Notes

Sleeves are disappearing from the market. Certain good sleeves have gained a number of points recently by adding new features and interest.

Sleeveless dresses are generally accompanied by a coat.

Slimness is at a premium. Valuable rights and equities accrue to holders of good figures.

Standardized holdings, including the skimpy, the very abbreviated, or the shapeless garment should be liquidated immediately.

Our Recommended List

A thin black coat, woollen and furless, with uneven hemline (see Paquin model on page 69)

(Continued on page 138)

Rescue those "Tired Tastes"

Four to eight times a day, or more, there are opportunities to keep a jaded palate from saying, "I told you so."

A few drops of Amargo Bitters, the smooth bitters, keep a familiar taste, an oft-used flavor from being boring. Amargo livens meats, sandwiches, salads. The revived taste dances on the tongue and says, "I'm new, epicurean, distingué and stomachic all at once." Appetite responds, "Me, too."

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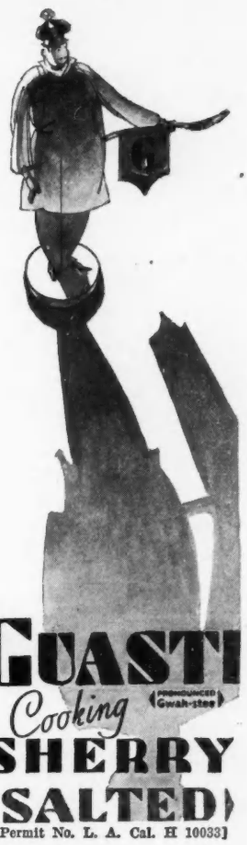

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VOGUE'S MARKET LETTER

(Continued from page 136)

Chanel's pale yellow-green homespun with harmonizing black-and-green print dress beneath
Printed silk street ensembles
Vionnet's navy-blue coat with split tails over a printed dress (slightly speculative, but with good backing)
Paquin's ultrasmart pale beige coat trimmed with astrakhan over black crêpe dress (for large volume traders wishing a new tip)
Sable or blue fox for separate furs
Louiseboulanger's oatmeal tweed sports ensemble with yellow crêpe blouse
Louiseboulanger's grey-blue tweed ensemble
All issues of cardigans, slightly longer this season according to Chanel, Schiaparelli, and London Trades
Sleeveless cardigans over long-sleeved jumpers for sports
Wool jumpers with very deep V over silk crêpe dresses
Chanel's sleeveless dresses and coats of natural beige and blue in novelty jersey

Vogue and Company strongly recommend these investments, considering them among the most attractive on the to-day's market.

The information contained herein, although not guaranteed, is received from sources Vogue knows to be reliable.

WHAT THEY READ

(Continued from page 134)

for him. He has a lot to say about them. The chapter on Palestine is especially interesting. Herr Ludwig, himself a Jew, speculates on the future of the Semitic peoples and proposes the practical idealism of the Back-to-Palestine movement. In these pages, he is addressing his race in a strong, fine, and sensible plea. In other sections of the book, Herr Ludwig's animosity toward England's imperialistic policy is a jarring note. Where the politics of the country is a real factor in its future, politics is an appropriate subject for the journalist who wishes to give all the facts. But Ludwig harps on this one theme continually. Nor does he confine himself to facts; he takes the occasion also to vent his spleen. Despite such minor protuberances, "ON MEDITERRANEAN SHORES" is, in the round, an excellent and suggestive travel book.

MISCELLANY

WE wish to acknowledge to the publishers, and, in some cases, to commend to our readers, several books that have been received without other recognition. Chief among these is "EASTERN WINDOWS," by Elizabeth Keith (*Houghton, Mifflin and Company*). It is subtitled "An Artist's Notes of Travel in Japan, Hokkaido, Korea, China, and the Philippines." The book is less the account of an odyssey than a setting for the lovely pictures that are the artist's real impressions of the lands she has seen. Many of these will be hardly dealt with if they do not soon get into frames. "Court Musicians, Korea," a colour etching, is especially recommended to your attention.

"PREVAILING WINDS," by Margaret Ayer Barnes (*Houghton, Mifflin and Company*), is a book of short stories, not by any means great, but more than ordinarily sensitive and competent in the best modern method. The themes are, for the most part, "sophisticated," and all the stories had already been published in various magazines. This pretty much defines the limitations that the author has had imposed on her, but it must be said that the stories are among the best of their kind. The author is observing, deft, and has a neat and graceful way with the language.

"A TREASURY OF ENGLISH APHORISMS," by Logan Pearsall Smith (*Houghton, Mifflin and Company*), is an invaluable book for any one. The Introduction, explaining the virtues and criteria of aphorisms and the basis for the selections, is an excellent critical piece, worth reading in its own right. Some of the greatest aphorists have fallen into a greater or lesser obscurity, and Mr. Smith does an important service in dusting off their reputations. It is to be hoped that some one will supplement this book, if it has not already been done, with a collection of European aphorisms in translation.

SOME well-reviewed books that we have fallen down on are "PEDER VICTORIOUS," by O. E. Rölvaag (*Harper and Brothers*); "THE GOOD RED BRICKS," by Mary Synon (*Little, Brown and Company*); "WORLDS WITHIN WORLDS," by Stella Benson (*Harper Brothers and Company*); "THE REBEL GENERATION," by Jo Van Ammers-Kuller (*E. P. Dutton and Company*); and probably some others. We concede these lapses without apology, not having yet attained to the state of that species of reader so fittingly characterized as "omnivorous."

BOOKS RECEIVED

THE JEALOUS GODS
By Gertrude Atherton
Horace Liveright

COLUMN BOOK OF F. P. A.
Doubleday, Doran

I SAW IT MYSELF
By Henri Barbusse
E. P. Dutton and Company

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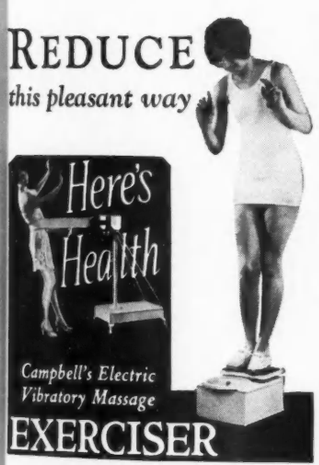

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CONSTANTLY we have to face the problem presented by newspaper publishers, department stores, and advertising art services who use or adapt Vogue cover designs, illustrations, decorations, or other material and offer it to the public as their own without asking our permission. Vogue has brought suit against many of them in the past, and has yet to lose a case.

Some of them have implied that we ought to feel flattered at the compliment to Vogue's originality and distinctiveness. We do not. Vogue's reputation as an originator of ideas is too well established to need the left-handed praise of imitation. The compliment is one we can spare.

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AN UNCROWNED QUEEN

(Continued from page 128)

sorrows and the charming nobleman offered his sympathy and his then platonic devotion.

This devotion became a little too apparent to the (fortunately) friendly eyes of Prince Charles, who warned his friend of dangers ahead. And Königsmark, realizing the perils of an entanglement and not wishing to add to the unhappiness of the Princess, put temptation momentarily out of his own and her way by leaving for war.

But his absence only served to make Sophie Dorothea realize what a large place in her life he had come to fill. And when he returned, she welcomed him with more ardour than court etiquette prescribed.

Another who welcomed his return ardently was the middle-aged Countess Platen, who was wearying of the old Duke of Hanover. But Königsmark repulsed the advances of this powerful mistress and thus made for himself and his princess an enemy that was to prove fatal to their hopes and to his life.

THE COUNTESS PLATEN

From that moment on, the Platen bided her time—and wagged her tongue. One day, Sophie Dorothea allowed Königsmark to carry her little daughter up the long stairway leading to her apartments. The Countess Platen saw and reported this shocking breach of etiquette to the Duke. He, fond of his daughter-in-law, mildly chastised her. Were there no servants who could carry the baby? She must be careful of appearances. But the story, greatly embroidered, spread.

Later, at a masquerade given by Königsmark, the Platen stole one of Sophie Dorothea's gloves and dropped it on the floor of a secluded pavilion in the gardens, where she had managed to lure her host. Count Platen, at a prearranged signal from his wife, guided George to the spot just in time to see the end of a flirtation, but not to recognize the masked Countess, and to pick up Sophie Dorothea's glove. There was no mistaking the glove with the jewelled coronet on it, and George flew into a frenzy. He could be as faithless as he pleased, but Cæsar's wife must be without stain.

And, according to the old Duke of Wolfenbüttel, who, though father of the bridegroom rejected by Sophie Dorothea's parents, later wrote her story, veiling the characters under Roman names, she *was* without stain. But a perusal of her correspondence with Königsmark (in the University Library of Lund, Sweden) shows that the aged Wolfenbüttel was overkind.

INTRIGUES AND PLANS

For poor Sophie Dorothea, finding no kindness in those near her, save in one lady in waiting, threw discretion to the winds. Aided by this lady, she contrived to meet Königsmark secretly, in his rooms, in her apartments. They wrote long, passionate letters to each other, using an elaborate cipher system and referring to all people by numbers or nicknames. They even planned eloping, and, in the light of what followed, they could scarcely have been more unhappy had they done so.

In fact, the Princess had finally decided that she could stand her present life no longer and was busily preparing to fly to Wolfenbüttel, where she would meet Königsmark, when everything came to an end. Her foolish lover, instead of remaining away from Hanover for the time and avoiding suspicion, came to see her secretly on the very eve of her flight.

That is, both he and she thought his visit a secret, as so many of his others had been. Disguised in a pair of peasant trousers, a white jacket and short brown cape, he whistled softly under her window and was admitted by her faithful lady in waiting. But his entrance was not unwatched. The implacable Countess Platen, scenting that something immediate was afoot between the two, had her spies on the alert.

"HELL HATH NO FURY"

Scarcely had the postern door closed behind the Count's tall, eager figure than the Platen had been advised of the fact. Swiftly, she went to the apartments of Sophie's father-in-law. He, although usually lenient, was annoyed. Yes, yes, of course, things had gone too far. Yes, since she insisted, she could have an order in his handwriting, calling for four halberdiers who should obey the Countess Platen in all respects. Yes, of course, Königsmark, even though a powerful noble, should be arrested. That it was to go beyond arrest, the old man had no inkling.

Countess Platen, in haste, summoned four halberdiers from the guard-room, plied them with drink and swore them to secrecy. One can see her, fairly trembling in her desire for revenge, the pendant jewels of her head-dress quivering, her heavily ringed fingers twitching. She led them through the splendid Rittersaal to the door of the dark corridor that ran to the Princess's apartments. Hiding herself in the little vestibule, she bade the men also conceal themselves and, at her signal, rush out and take, dead or alive, the man who would come.

Hours passed, and then Königsmark, humming to himself, came down the corridor.

A DARK DEED, DARKLY DONE

On her death-bed, in delirium, the old Countess confessed the scene that followed. The four halberdiers, ignorant of the identity of their quarry, leaped upon him. The young Count, taken utterly unawares, defended himself as best he could with his short sword. But that soon broke, and his opponents felled him. He died with Sophie Dorothea's name on his lips.

Then the Countess was terrified. Her revenge had been too great. She cursed the swordsmen, who turned dumb with fright when they learned that Königsmark had been their victim. As for the woman, remorse was mingled with her fear; she had once thought she could love the man, now lying silenced at her feet.

But her wits did not desert her. There would be serious consequences. She made the men swear that they would say the termination of the affair had been an accident; that they had not meant to kill; that the Count had rushed blindly onto their swords.

The men were only too glad for an excuse that would save their skins. And Platen was glad for one that would save hers. She hurried to the Duke, and, in tears that were not all feigned, confessed the accident. She was well worked-up, and her emotions seemed sincere enough. But they did not save her from the unparalleled wrath of her master. He was aghast, horrified, then angry as she had never seen him angry. This overstepping of

(Continued on page 142)

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AN UNCROWNED QUEEN

(Continued from page 140)

her rights, this slip of hers was a European matter. There would be inquiries, investigations, state apologies, state redresses. When Königsmark's body should be found, lying foully murdered in the Castle of Hanover, a world-shaking storm would be let loose.

CONCEALING THE CRIME

Once again, Platen's wits came to her aid. Why should the body be found? Who need know? Come, quickly—no time to lose—morning would soon break. And, against his will, the old Duke allowed himself to be taken by her to the spot where Königsmark lay. There he forced the halberdiers to vow eternal silence, under penalty of death; and there he sanctioned the ignominious burial of the noble Count in a hole in the floor, the body to be covered with quicklime, and the place to be walled up. This was all done while the palace slept; and when the first cock crowed the dawn, from neighbouring fields, no trace of the night's work was left visible to the light of day.

And what a day it was for poor Sophie Dorothea! All morning she waited in her rooms for word from her lover that would tell her he was ready for their flight. Her jewels were packed; her clothes ready for the journey. It was well—for she soon had to make another journey, to Ahlden, the place that was to be her prison for the remaining thirty-three years of her life.

The poor Princess, when, after several days of cruel suspense and growing terror, she learned the reason for her strict confinement to her rooms and learned that Königsmark had been put to death, attempted to follow him by committing suicide. But even this was denied her. She was guarded every minute, and not by her faithful lady in waiting, who had been thrust into prison. Retirement to Celle, the home of her family, was denied her, and she was driven with a small household and a strong bodyguard to Schloss Ahlden, a castle that was scarcely larger than a manor-house, with a bare, whitewashed interior and an outlook over dismal marshes.

THE FORCED DIVORCE

Word went out from Hanover to the inquisitive world that Sophie Dorothea had wilfully deserted her husband. And, after some complications and many elaborate attempts to cover up all scandal, a divorce of questionable legality and one that left the Princess no rights at all, was hastily negotiated.

Sophie Dorothea, in agreeing to the divorce, heart-broken, bewildered, weary of life as she was, did not realize that she should have made stipulations for her own freedom, for seeing her children, her mother, before signing the papers. She thought that naturally her divorce would mean her freedom. Instead, it meant that, for the rest of her life, she was a state prisoner, never allowed to see her children, seldom permitted to have her mother visit her.

The years passed. George, accompanied by two middle-aged and extremely unattractive mistresses, went to England to be king. Before leaving Hanover, he ordered that extra guards be set over the "Duchess of Ahlden," as Sophie Dorothea was styled, so great was his fear that she might escape and proclaim her wrongs to the world. And he also sent court physicians continually to look after her health.

Not that George's solicitude for his wife's physical condition came from any kindness on his part. This case was born of superstition; for once, shortly before his inheriting the crown of England, he was told by a renowned prophetess that he would not survive Sophie Dorothea twelve months.

THIRTY-THREE YEARS OF PRISON

And so it happened. The "Prisoner of Ahlden," after a dreary life of close confinement, with only her daily drives (allowed by her distant husband as necessary for her health) to break the monotony, died in November, 1726, at the age of sixty-one. But before she lost consciousness for the last time, she wrote one letter to the King of England and gave it to a trusted servant for delivery.

At Sophie Dorothea's death, the Court of Berlin went into deep mourning. It was a sign of respect paid the poor woman by her daughter, the Queen of Prussia. The gesture infuriated George, who already was half-crazed by superstitious fears. Unable to eat or sleep in peace, he decided that Sophie Dorothea's ghost was haunting him. And, tardily, he sent orders to Ahlden that her body, which had lain for months in the cellar of the Schloss, should be buried in her ancestral vaults at Celle.

This was done; but still no peace came to the King. His son, the Prince of Wales, hated him; England had little respect for him. George longed for a sight of Hanover. And in June, 1727, he set out for his childhood home.

THE FORETOLD END

On the journey, he ate heavily and quickly, in his nervous haste to reach his goal. He was feverish; his physicians advised rest; but he refused to listen to them. He drove all night and in the shadows of dawn crossed the German border. At the borderline halt, a man stepped up in the darkness beside the carriage and threw a sealed document in onto the King's knees. It was Sophie Dorothea's letter, written when the fires of death fever had been burning in her brain. It summoned George to meet her within a year and a day before the judgment throne of God.

He obeyed her summons. For, after the first fit brought on by the reading of her words, he lived only long enough to reach Osnabrück, his birthplace, there to die in the very palace in which he had been born.

The next issue of Vogue (May 11) is the "Smart Fashions for Limited Incomes" number. In it, there is something of importance to be said of Expensive Economy, and the use of fabrics in the most modern manner on old furniture is a note of interest to the modern reader. This number of Vogue appears on the news-stands on May 9.

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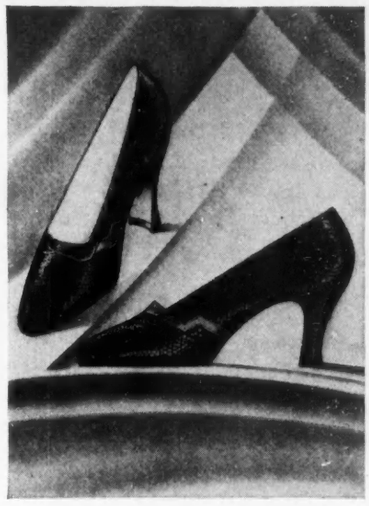

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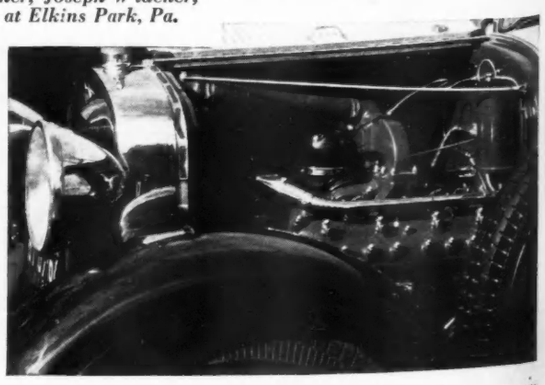

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